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Adult Retardates Work Together: A Group Mural Project

Robin L. Collins

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A Digest Presented to the Faculty of the Graduate
School of the Lindenwood Colleges in Partial
Fulfillment of the Requirements for the
Degree of Master of Arts

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Kim Baldwin

LIST OF ILLUSTRATIONS

PREFACE

At birth, a human baby has virtually no concept of the type of person he or she will be. Personality develops over a lifetime and, without doubt, growth is always occurring. Strangely though, we learn most about ourselves from others. We use those around us as a mirror, reflecting our moods, how we react, our overall disposition, who we turn out to be. It is for these reasons that groups are so important to people. The healthy person is surrounded by and maintains an entourage of groups. From the most basic, as family, or softball team, or country--we need others. This is, in essence, the basis of this study.

The author works in a foundation for the mentally retarded. This residential facility provides a structure that closely parallels life in society at large, giving the residents an opportunity to be part of a program that is geared to re-entry into the community. Life skills, job training, and social living are important aspects of their daily program which will be valuable when they do leave the center. Residents are grouped according to developmental criteria, and they live in cottages on the premises which are supervised by cottage staff. Some hold jobs either on the grounds or in the community, and they participate in educational and therapeutic activities as well as physical education. Nonetheless, the residents often spend their leisure time in rather non-productive ways, rarely seeking out others, and usually involve themselves in solitary activities such as watching television or listening to the radio, etc. They put no energy into the development of relationships. Instead they cluster around the staff members and all but ignore each other unless they were in one another's way.

Thus an idea came to me to develop a project in which at least some of the people would get a chance to work together. Faced with the inevitable red tape and foot work, I pursued my ideas until finally I received approval to coordinate the making of a mural. One thing that became important to me was how to get these structured, withdrawn people to work together towards a group goal to create something none of them could create individually - to set up a situation to meet that challenge would help these people develop their relationships with one another. Participation in a group mural might force them to work together, to communicate, and to support one another in reaching a mutually desired end.

PART I

REVIEW OF LITERATURE

INTRODUCTION

It is this writer's intent to present a discussion of literature relating
to the three major areas of concentration in this project. These three realms
are: mental retardation, dynamics of group processes, and art therapy. The
group mural project involves each of these areas of study in an attempt to
engage adult retardates in a cooperative group process via their participation
in creating an artistic mural together.

The following sections of Part I will present the reader with a foundation
from which to understand the mural project in Part II of this paper. Mental
retardation, group dynamics, and art therapy will be discussed separately in the
following pages.

MENTAL RETARDATION

Much of the research on mental retardation is devoted to the mentally retarded child. Yet, many mentally retarded people grow to adulthood. Unjustly, much of the literature does not represent the specific developmental needs of the mentally retarded adult. With the focus on the child, a study of mentally retarded adults becomes more difficult. Growth to adulthood under the handicap of mental retardation will clearly affect all aspects of the retardate's development. Webster (1970), who addresses the problem of the emotional development of mentally retarded children, feels that mental retardation itself is often a cause of emotional disturbance in those retarded children. He defines the basic features of mental retardation that have implications for personality development as, "intellectual impairment or specific learning difficulty which is associated with a unique type of intellectual growth: a slow rate of development, and characteristic qualities in emotional growth, social adaptation, and personality traits" (Webster, 1970, p. 4). The "characteristic qualities" he refers to involve complex, interwoven negative experiences that the mentally retarded person is often faced with. As he puts it, "... the impact of conscious and unconscious resentment, depreciation, over-protection, rejection, and the unsuccessful competition experiences (of the retardate) first in his family and later in his community can cause the retardates' later development to suffer" (Webster, 1970, p. 5). In fact, oftentimes, the retardate is regarded as a problem first, a human being second.

Literature in the field of mental retardation also frequently centers on the retarded individual's handicaps and disabilities instead of on his essential humanness and abilities. A statement by one author typifies much of the publications available on mental retardation:

> Man, unlike animals lower in the Phyletic Scale, protects the maimed and crippled organism. In this age of humanitarian reform, the conscience of society demands humane care as well as sharper focus of scientific technology on the inadequate member and the problem of adaptation. (Ellis, 1963, p. 1)

Inherent in this statement is the belief that the mentally handicapped are people who are essentially different from oneself and must be protected and cared for. The social behavior of the mentally retarded is often discussed in the context of a deficient person within a group of normals, not as a self-contained phenomena of interaction between friends or peers. Much of the literature ignores issues of peer relationships between retardates and in fact, most of these issues by their assumptions, neglect the retardate's point of view entirely in favor of research, treatment, or family views which focus on the retardates deviance from the norms, not his normal aspect.

As it is, most mentally retarded people are separated out of the normal population to live life with other mentally retarded people. This does not mean they cease to be humans with human needs. The mural project is an attempt to show at least some of these institutionalized adults that reinforcing social relationships can be theirs. One researcher, Jordan agrees. As he puts it, the community of retarded individuals can be seen as a "social system, an assembly of human beings whose relationships to one another constitute the connective tissue of organic social life" (Jordan, p. 265). At this point, I think it would be unrealistic to believe this is the standard in many institutions, but one day, it may be.

DYNAMICS OF GROUP PROCESSES

According to Herbert Thelen (1954, p. 229-230), a group of people is different from a collection of individuals, and has specific qualities to its "groupness". His basic criteria are as follows:

a) The membership of the group can be defined.

b) The members think of themselves as constituting a group.

c) There is a shared sense of purpose among the members.

d) There is a feeling of greater ease in communication among members than between members and non-members.

e) One has a sense of approval or disapproval for his actions by the feedback he received from others in the group.

f) One feels an obligation to respond to the behavior of others in the group.

g) A member has expectations for certain ways of behaving in various situations in which the group finds itself.

h) There are leadership policies and roles.

i) A "status system" emerges in which the members are ranked in a hierarchy according to each member's group worth.

From these criteria, it may be summarized that the people in a group think of themselves as a unit in which leadership is defined and a hierarchical order emerges. In other types of gatherings of people, where this group identity is missing, there may be no leader or shared purpose.

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Cohesion within a group may be a valuable precondition for therapy. As Yalom (1975, p. 4) points out, "Most psychiatric patients have an impoverished group history: never before have they been a valuable, integral, participating member of a group. For these patients, the successful negotiation of a group experience may in itself be curative."

This may also be applied to the moderately retarded adult. They have been tested and retested--labeled as different by their mannerisms, speech, appearance, or "special" classrooms in schools, and sent to live outside their families to an institution. This clearly satisfied the criteria for an impoverished group history.

Yalom (1975) delineates eleven factors, which he calls "curative factors," that can operate as natural phenomena in therapy groups. These factors appear to be interpersonal in nature and are inherent in the group process. They are as follows: instillation of hope, universality, imparting of information, altruism, family reenactment, development of socialization techniques, imitative behavior, interpersonal learning, group cohesiveness, catharsis, and existential factors.* These characteristics can be used to describe facets of any growing, alive, group experience from a kindergarten class to a therapy group of retirees. They are not limited to psychotherapy groups, but rather of groups in general where the members participate together in the pursuit of a group goal. For example, all but the most profoundly retarded need to feel common bonds with others, and want to feel helpful and needed. Only then can one see himself as a complete human being. In group therapy, these inherent factors function as the primary agents of change.

*In this study, Yalom's first nine curative factors function most strikingly, and will be highlighted in the text.

Yalom describes "instillation of hope" as critical to the functioning of the group because only by believing that the group therapy will help him, that his life will improve, will the patient participate sufficiently to benefit.

His second curative factor, "universality," includes the concept that one is not really unlike others--that each of us has much in common, and that we can learn from how others deal with these universal issues. The group member must be aware that we are all similar in our basic functions and ways of operating.

The third, "imparting of information," pertains to the exchange of primarily didatic information both between therapist and client, and among clients, in which a sense of mutual caring and a desire to b helpful is developed. This is conducive to a therapeutic environment.

"Altruism" consists of considering oneself and what one has to offer as being important to the others in the group. Besides being incompatible with critical self-evaluation, altruistic feelings dissolve morbid self-absorption common to new group members.

"Family reenactment," or the corrective recapitulation of the primary family group" (Yalom, 1975, p. 14) allows the patient the opportunity to grow by investigating the transference he experiences toward the group and the therapist as an extension of the ways he interacts or did interact with his family. Thus, the way he typically interacts with his family may be relived and corrected within the group. The "Development of Socializing Techniques," the sixth curative factor is a benefit of accurate feedback from other members of the group about his social/interpersonal behavior. This skill is learned and perpetuated within the group. "Imitative Behavior," the seventh curative factor, is similar to the sixth one, but it usually implies imitation or emulation of the therapist. Yalom presents the concepts "Interpersonal Learning" and "Group Cohesiveness" as his eighth and ninth factors, and speaks of the universality of these factors in the following statement:

"As we study human society, we find that, regardless of the magnification we employ, interpersonal relations play a crucial role. Whether we scan Man's broad evolutionary history or scrutinize the development of a single individual, we are at all times obliged to consider man in the matrix of his interpersonal relation-ships." (Yalom, 1975, p. 19).

Yalom includes three subdivisions under the heading "Interpersonal Learning." He speaks of the importance of interpersonal relationships, corrective emotional experience and the group as a social microcosm. While two of these are commented on in the preceding quote, the third, "corrective emotional experience," refers to what happens when a group member risks communicating a highly emotional experience, and his feared response by the other members does not happen. He can then realize the irrationality of his feared consequence. The group, as time goes on, forms a social microcosm of what they do and how they act outside the group, which is to say that the maladaptive behavior they display daily may be seen in the group setting where it can be dealt with in a constructive manner.

"Group Cohesiveness" refers to the feeling of "group-ness" which is shared by group members. This bond is a source of strength which promotes interpersonal closeness and mutual acceptance of one another.

ART THERAPY AND ITS RELATIONSHIP
TO HUMAN DEVELOPMENT

The group format as a theraputic tool has been used by others in the field of mental health. Mary Williams and Geraldine Wood use art as a treatment medium for children and adolescents in groups. Their developmental approach assesses specific living skills that the individual lacks. The assumptions (see appendix) and the way those assumptions relate to the practice of art therapy include the ideas that development is sequential in many areas of life, and that self-confidence grows out of previous pleasurable experiences, (as learning in general is by experience) (Williams & Wood, 1977). The fact that for most children, art is a self-motivating activity allows it to be a powerful tool in their lives (Williams & Wood, 1975). Also, no external reinforcers are needed to maintain a high level of motivation in art work (1977, p. 6). Art activities for handicapped populations can bring awareness of the environment as well as of self and others, and "build bridges of communication and motivation where heretofore there was only isolation" (p. 5). According to Williams and Wood (1977), developmental art therapy provides form for communication, socialization, creativity, self expression, self exploration and manipulation of the environment (p. vii.)

They note that "A (person) of any age can be developmentally delayed. It is the responsibility of the therapist to identify the pattern and stage of each (person's) development and to plan developmentally appropriate experiences" (1975, p. 11). Thus, although their program is geared toward children, their assumptions and goals may be applied to adult special populations (including the mural project population).

Williams and Wood (1977) outline specific stages of therapy with subsequent

approaches to the students and art activities. Their goals inherent in each

stage cover communication, socialization, behavior, and (pre) academics. They

state specific goals which range from "responding to the environment with

pleasure" (Stage 1) to "applying individual and group skills in new situations"

(Stage 5) interest in this discussion because they deal with individuals learn

from successful group interaction that is typically learned in middle childhood

in normal development (Williams and Wood (1977, p. 91). "... when children care

enough about the group to sublimate their own needs to the group welfare and

when the group accepts and respects the individual differences of each group

member, then the... goal of increased self-esteem has been met (p. 92)." The

fifth stage of therapy presupposes the child's inner behavioral controls and

focuses on enriching his interpersonal life. The goals for each curriculum area

in Stage 5 are as follows:

BEHAVIOR	COMMUNICATION	SOCIALIZATION	ACADEMIC SKILLS
To respond to critical life experiences with adaptive, constructive behavior.	To use words to establish and enrich relationships.	To initiate and maintain effective peer group relationships independently.	To successfully use signs and symbols for formalized school experiences and personal achievement.

(Wood (ed.), 1979

For the most part, these are some of the developmental stages that the

project population fits into, according to Williams' and Wood's developmental

model. Goals such as these serve to enrich the potential for relationships with

others, which is important for personal esteem and self-worth.

Donald Uhlin (1979, p. 68), an art educator, describes the mentally deficient personality as more than just an intellectual deficit. He also maintains that mental deficiencies will eventually affect the individual's physical, emotional and social functioning. Uhlin believes that the retarded follow basic developmental patterns that can be noted in their artwork. He relates I.Q. to developmental stages typified by the child's drawings, and allows for the child's growth and maturation as exemplified by their drawings. Thus, art done by retarded individuals follows normal patterns of development, the difference being that the development occurs at a slower rate.

Lowenfeld and Brittain (1970) present a developmental framework which is directly correlated to artistic expression, much like that of Uhlin. They have related various plateaus in human development to corresponding developments in the child's ability to both conceptualize and to artistically express himself. Lowenfeld and Brittain speak of the child's capacity for drawing human figures as developing by the time the child is seven to nine years old. The child's ability to conceptualize a general shape as representing a symbol for a generic kind of object is referred to as a "schema." Lowenfeld asserts that between the ages of seven to nine the child's concept and schema for space and spatial relationships between people and objects develop; the child sees that the car is on the ground, that a balloon is in the air. Lowenfeld (1970) says "the base line appears as an indication of the child's realization of the relationship between himself and his environment (p. 36). He terms this state of development between seven and nine years the "schematic stage" (see appendix for a summary of Lowenfeld's stages of development in drawing). In the "schematic stage" the opportunity must be available for the child to use his schema concepts flexibly in order to be artistically motivated.

Lowenfeld and Brittain (1970) state that any art motivation should include the child being involved personally. They note that in artwork, such dimensions as time, place, action and person are important at this stage of development, and the motivation optimally includes these aspects of experience. The art media for the schematic stage is also a consideration. It should facilitate self-expression and not be a stumbling block (Lowenfeld and Brittain, 1970).

The next stage per Lowenfeld is called "dawning realism-- the gang age," which coincides approximately with ages nine to twelve years old. In this developmental stage, the most predominant feature is that of having the concept and experience of being a member of a society. For the child, there is a growing awarenss that one can do more in a group than alone and that the group is more powerful than a single person. The child now can begin to become invested in being a member of a group of peers--away from adult domination (Lowenfeld and Brittain, 1970, p. 196). He says further, "when the schema develops and we detect a definite order in space, the child begins to relate to others and sees himself as part of the environment" (Lowenfeld, 1970, p. 168). Thus, with the development of spatial schema, the child is experiencing himself as interrelated with the larger environment. Uhlin says that only in exceptional cases do mentally retarded individuals move beyond the schematic stage (1979).

The individual's social development is also expressed in the spatial organization of his artwork, in accordance with Lowenfeld and Brittain (1970). Uhlin (1979, p. 72-73) speaks of the mentally deficient as seldom able to develop capacities for expresssing spacial depth or motion in art. Rather, the retarded child's art work will have relatively good motor coordination, a retarded rate of growth across time, and poor organization of elements into a unified whole. (See appendix for detailed description.)

Williams and Wood summarize the works of a professional colleague, Judith

Rubin (1975) when she describes what an art experience can be for exceptional

children:

> A means to explore and find pleasure in the environment.
> A way to control and have mastery over something.
> A means to experience success and achieve skill.
> A means to express feelings.
> A way to organize and obtain order from confusion.
> A means to experience.
> A means to self awareness and self esteem.
> A way to create.
> A way to elaborate the real world.
>   (Williams and Wood, 1977, p. 4)

In her book, Rubin, (1975, p. 29) discusses art therapy for children. Her

basic tenet is that art experience can foster growth in a healthy way. Art is a

media of self-expression, and one in which the artist controls or directs the

outcome. "He can learn to control the real world by experimenting with active

mastery of tools, media, and the ideas and feelings expressed in the process (of

making art)." Edith Kramer (1971), a pioneer in the field of art therapy holds

the basic belief that a work of art requires the moral courage to commit oneself.

She says, "Rehabilitation begins by strengthening the ego, cementing relation-

ships, fostering identification, and internalization of values (p. 23). In

addition, the creation of art work gives personal satisfaction, and can raise

self-esteem and bring joy and growth to its creator" (p. XI).

While studying and working with children with minimal brain dysfunction,

Susan E. Gonic Barris (1976) used a creative arts program designed around the

perceptual needs that culminated in group murals. She used a collage technique

based on structured activities that related to the child's direct experience and

fostered cooperation between peers.

Violet Oaklander, PhD, (1978), from a Gestalt point of view, uses murals in her children's groups. In her book, she describes types of murals and methods of mural-making. She tells of rotating drawings among group members that everyone adds to, or of everyone drawing in turn on the same piece of paper, with each person adding a story element to the mural. She says of this process "The fun that is almost guaranteed to be part of the experience ought not to be minimized. Many children with emotional problems need more joyful experiences to sustain their zest for living" (Oaklander, 1978, p. 46).

Janie Rhyne, also a Gestalt art therapist, uses group format in an encounter or personal growth manner, with art as the primary focus of activity (Rhyne, 1973). According to her, the art done in groups can focus on "group-ness," as in one of her group activities: Create a World Together on a large piece of paper. Her approach allows the group participants to explore themselves through their artwork, and explore their relationships to one another in the group. Of groups she says, "People have always formed groups to do things together that they cannot or don't want to do alone. Whether it is funerals or dances, prayer meetings or hell raisings, individuals naturally gravitate to like-minded others to share some experiences" (p. 168). Thus, her approach includes vital groups of people in art activities and uses Gestalt principles as guidelines for the activities and for the ensuing discussion.

DEFINITION OF THE PROBLEM

The problem, then, for the moderately retarded institutionalized adult is one of social and emotional adaptation to societal norms. A retarded individual will follow normal developmental patterns, but will experience partial fixations in areas of his development. The artwork of the retarded rarely develops past the normal seven-to-nine year-old's level, and is characterized by immature schemas for both people and the illustration of spatial relationships. In addition, socially (and usually) emotionally retarded adults can appear backward to the general society. Thus they may be shunned, not accepted, or on an interpersonal basis, they are probably not nurtured by others.

Now, the tide is turning to assist retardates with living skills. Their quality of life can be raised through rehabilitative programming. Their physical needs are all cared for as they have a bed, three meals a day, and a roof overhead. If they are also to progress and develop, they must be given the opportunity and the stimulation to do so. We can now more directly minister to their social needs as well as their physical needs. Given the opportunity and the structure, the mildly retarded adult living within an institution can raise his independent functioning level within a group activity, and gain competence in the eyes of others. These issues then comprise this paper's major focus on the problems of adaptation for the mildly to moderately retarded adult. The major implication of this project is that the quality of life of retarded adults can be improved by their participation in a structured group art project.

P A R T   I I
C A S E   P R E S E N T A T I O N

EARLY PROBLEMS

I had been considering doing a mural project with a group of disturbed/
retarded adolescents for over a year. The idea had been informally approved by
the facility director of the institution for the mentally handicapped where I was
working. I envisioned the young, lively, teenagers of the institution cooperating
and enjoying climbing around on the scaffolding together to make a beautiful
mural. I even had a needy wall in mind. But it was soon made known to me that,
instead of vivacious adolescents, I would have to work with adults if I was to
keep any hope of every seeing my mural completed. Given the parameters of an
adult mural, I was forced to rethink the project. After some time, I realized
that although the adults may have less energy and spontaneity than adolescents,
they may in fact benefit more from the project's original purpose--to provide an
avenue for growth from a group setting.

The next step involved getting agreement from the departments that would be
affected by the students' absence. Although the project would last only two
weeks and would involve only a couple of hours in the evening, surprisingly many
departments would have to give permission. The institution is based on a
behavior modification system which incorporates art therapy, music therapy,
speech therapy, academics, vocational training, sheltered workshops, operant
conditioning therapy, recreational therapy and visual therapy as supportive
services for the residents. Through these services, the special needs of the
residents are attended to in a team effort. The programs are designed to either
foster their strengths or remediate their deficiencies. All of the residents,
even though they, in various ways, are developmentally delayed in comparison to
the "normal population," are individuals--unique people with special needs.

The institution has developed many departments to deal with these complex needs. In the end, I got verbal agreements from all the departments involved. At this point I thought things were ready to roll. Then the facility director required me to get written approval from all the departments whose time with the students I would be taking. That meant more legwork and talking and coordinating on my part before I could even begin to get the students involved. I also had to determine which department programs would be affected, exactly when, and by which student's absence, and write approval forms to be signed by the other departments. The project's success seemed to be contingent upon everyone else's approval. Determined nonetheless, the necessary written approval forms were completed, sent to the Facility Director, accepted, and the project began.

The Setting

I am employed at an institution for the mentally retarded and it was there that the mural was completed. The institution is well-known for its extraordinary care for, and development of, its retarded individuals. This success is due primarily to two factors: the philosophic principles with the application of those principles, and the adequate grounds and facilities.

If the essence of the total program for the residents of the institution could be summarized in one statement it would have to be "the drive for independence." Instead of existing in a pseudo-reality and leading sheltered, non-productive lives like many retarded individuals, these residents are given responsibilities, freedom, and situations in which they have the potential for personal development and growth. Each person is frequently evaluated in his progress and the result is a complex and unique behavior modification and support program for each individual. The institution's goal for each resident is the re-integration of the individual into non-institutional society, at least to the degree that the individual is successful in coping with the larger society.

The residents of the institution are housed in eight cottages which are located within an expansive sixty acres. The individuals are grouped within these cottages by age, intellectual capacity and emotional development so that all individuals are surrounded by others of similar maturity. The programs that have been developed to support independent functioning cover many areas and activities. The three areas primarily focused on are the home (discussed above), the social life (which includes such things as interpersonal relationships between other residents, the staff, and the community), and economic productivity and independence.

The institution is non-profit and is supported by fund raising donations and government subsidization. It is well landscaped and groomed, and the overall effect is one of peacefulness and aesthetic pleasure.

The Participants

Six residents were involved in the mural project; their ages range from 24 to 45. Each person came from the highest level cottage which indicates that they are the least retarded, are the most mature, and consequently, have the most independence and unstructured time. The group included Luke, Dan, Sondra, Walt, Mark and Nancy. Illustration 1 summarizes the basic information about each participant.

Luke is the youngest member of the mural group at twenty-four and he is 5'4" tall. During the day he works at a cafeteria off the grounds and rides public transportation to and from work with Dan. At night, he frequently strolls around the grounds carrying a large radio and talking to the staff members. To summarize his personality and disposition, it would have to be said that he is rather unmotivated, and appears to take little seriously. His IQ on the WISC-R is 76 and he has been living at the institution for seven years, since he was seventeen.

Dan is twenty-six and is tall and slender. He works during the day at the cafeteria with Luke. When he is not working, he likes to walk around a nearby shopping area and window shop. He stutters and is shy, inhibited and evasive. His IQ on the WISC-R is 81 and he has been living at the institution for six and a half years, since he was nineteen.

Sondra is thirty-three years old and, of all the members of the group, she appears the most retarded. She is forty pounds overweight and wears double knit outfits which are often soiled and dingy and too small for her. Her hair is unkempt and stands straight up three inches. On each side of her chin she has

a one and a half inch patch of facial hair which accentuates her ungroomed appearance. She has earned the reputation of being very nosy and is often found eavesdropping. During the day she works on the grounds as a housekeeper in training and, in her free time, she often does picture puzzles. Her IQ on the WISC-R is 72 and she has been living at the institution for fifteen years, since she was eighteen.

Walt is thirty-seven years old, five feet tall, underweight and hyperactive. He stutters and is very dependent on other's decisions. In his free time in the cottage, he sits alone and constructs detailed replicas or original designs of types of transportation such as airplanes, automobiles and trains with Leggo Blocks. He works in a janitorial training crew on the grounds and receives on-the-job supervision and guidance so that he may one day perform the job in the community. His full scale IQ is 90. He has been at the institution for seventeen years, since he was twenty.

Mark is also thirty-seven years old and is gregarious, a little overweight, and works as a storeroom manager for the food service of a local junior college. He visits friends in a nearby city on the weekends, and he is an assistant Boy Scout leader on the grounds for a troop of younger students. His full scale IQ is 87; he has been living at the institution for twenty years, since he was seventeen.

Nancy is the oldest at forty seven and is of average height and normal weight. During the day she works on the grounds as a kitchen helper in the main kitchen. In her free time she likes to watch TV or clean her room. She has an air about her which is friendly, but she seems only superficially so. Her IQ on the WISC-R is 64 and she has been living at the institution for twenty-one years, since she was twenty-four.

ILLUSTRATION I

SUMMARY OF
PERTINENT INFORMATION

			INTELLIGENCE QUOTIENT				
	Age	Verbal	Performance	Full Scale	AB Level	Years In Residence	Age At Admission
LUKE	24	74	81	76	II	7-1/2	17
DAN	26	81	84	81	II	6-1/2	20
SONDRA	33	72	76	71	II	15	18
WALT	37	88	95	90	II	17	20
MARK	37	89	86	87	I	20	17
NANCY	45	67	63	64	II	21	24

Interview Procedure

From the cottage supervisor I received a list of fourteen residents who were noted as not using their leisure time constructively and who, I therefore felt, could benefit the most from the mural project. Three weeks before the project was to begin, I interviewed ten of them at their cottage (the four others were interested, but for various reasons, they were prevented from participating). At the interview, I told each the details of the project (that it was a school project for me to learn about art therapy), what they would be doing if they joined, and the basic time frame involved. As suggested by the superintendent of the institution, I had with me written contracts for them to sign to ensure their verbal committment. I also informed them that I was doing the project for school and it was essential for all the participants to be there every time. After giving them all the information and answering their questions, I offered them the contract to sign if they wanted to join. The six people who joined did so quickly and willingly, signing the contract with little explanation.

Facilitator's Role in the Project

The project was designed so that I would function only as an observer and consultant. The participants were simply told that it was their mural group and I would let them do it all themselves. The second aspect of the role would consist of familiarizing them with the necessary art materials and no more. As observer, I would be noting the interpersonal hierarchy that would develop as these people worked together in an unstructured situation toward a common goal. It was made clear that I would not intervene or guide, and the only boundary they would work in was a time boundry of six sessions to the projects completion. Within these parameters, the project began.

Meeting Times

The group met for six sessions: Monday, Tuesday, and Wednesday evenings for two consecutive weeks. Each session lasted between one and a half to two and a half hours (see Illustration 3).

The first two sessions were set for planning the mural and enlarging it onto the canvas. The third, fourth, and fifth sessions were allotted for the actual painting. The sixth session was set for finishing the mural and transporting it to the cottage.

ILLUSTRATION II

SESSIONS IN THE WEEK

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
6:00			Optional Time		
6:30					
7:00	Scheduled Session Times				
8:00					
	Optional Time				
9:00					

PLANNING THE ACTIVITY

EQUIPMENT AND RATIONALE

For that group of six, of whom I had prior knowledge, the activity was already planned as a mural. The specifics of the planning process and materials were tailored to the group. I purchased the eight-foot stretcher bars and muslin the same day I bought the paint. I chose eight-ounce cans of acrylic enamel in red, yellow, blue, black, and white to afford many possible mixable colors and shades. I chose acrylic paint also for its bright colors, its durability, mixability and easy soap and water cleanup. The total cost of all materials is shown in Appendix A. I did the preliminary work of shopping and making the stretcher frame for the canvas. I used hand tools available in the art therapy room. I also cut the six yards of muslin into two three-yard pieces which I sewed together along their lengths to form a rectangle seven feet wide by nine feet long. That rectangle would later be stretched by the students and me on the first session.

In addition, I accumulated more magazines with which to make collages and borrowed several grade-school books about murals for the students to use as examples of possibilities for the first night's session. I intended to suggest to the students (if they offered no other alternative) to make a collage of pictures possibly on a theme (i.e. travel, justice, sports, brotherhood) or by choice of personal interest that they could enlarge to fit the canvas.

The preparations went this way for several reasons: Firstly, making a collage is a high success, low frustration activity that is transferable to leisure time on the cottage. Secondly, it is inexpensive, expense being one of my concerns and one of theirs, if the activity were to realistically transfer to leisure time on the cottage.

Thirdly, a painting made from a collage design will have adult-looking images in it. The groups' drawing skills are not as refined as their adult interests, and they would not be able to draw a picture as satisfactorily freehand as they could trace it on the canvas with the help of an opaque projector. Fourthly, the mural picture would be pre-planned to insure a six-session format to allow group dynamics to develop, and to insure the mural would be aesthetically acceptable for permanent mounting in a prominent place in their designated apartment building (under initial construction at the time of the project).

The equipment and the activity were chosen on a developmental basis. The activity was structured to develop group dynamics between the individuals in the group. The size of the mural, the amount of paint available, the size of the group; all were planned to stimulate group interaction and hopefully group cohesion. The collage technique of planning a work of art allows complex images without complex drawing skill; all that is required is to trace the images as they are projected and enlarged onto the canvas. This technique allows adult interest choices for the artwork for people who are unable to draw them in an adult style.

Group Consideration

One of my personal objectives was to form a group with a stable membership, to help insure group cohesion. That was feasible given the residential setting, and the daily structure of the setting. Yalom (1975) states that closed groups have much to recommend them with their consistent attendance and predetermined number of meetings. This closed group can allow for a group feeling of ownership of the mural, an incentive to cooperate to complete the mural, and awareness of the milestones as the mural approaches completion. The group was a manageable

size (six members) for the room and the mural itself, which gave some freedom of movement around the painting and did not seem like a huge expanse of space to paint.

This group of individuals had never before come together to achieve a singular goal of a large piece of artwork, The retarded, who typically are repetitious and inflexible at problem solving, and with less capacity for organizing their worlds (Uhlin 1977) can withdraw socially from one another. They exhibit fewer reasoning faculties, marked egocentricity, and often less empathy for others. For these people, Yalom's ideas hold special significance. He notes that most group therapy patients have an impoverished group history and for them, the successful negotiation of a group can be curative (Yalom 1975).

The cottage goals for this group are to eventually live in an independent living facility. One must have social relationships, to be interrelated with others, to live a healthy life. Often, these people feel shunned or ignored by others outside of the institution because their appearance and behavior are unsophisticated and uncultured. These people must, therefore, turn to their peers for relationship resources.

Session Summaries and Discussion

Session One: Monday

   Evening Tasks: 1.   Group will stretch the canvas onto the frame.

                    2.   Group will prime the canvas with goesso.

                    3.   Group will decide the topic of the painting.

                    4.   Group will plan the painting.

Participants	Arrived	Left
Mark	6:30	9:00
Dan	6:30	9:00
Sondra	6:35	8:00
Nancy	6:45	9:00
Walt	6:45	9:00
Luke	7:00	9:00

Evening Synopsis:

    Dan, Sondra, and Mark stretched the canvas, with Mark facilitating the
activity. Luke resisted coming to the group; he came after I phoned him. The
group looked through books about school murals. Mark picked one and tried to
convince the others to use his choice as the topic for their mural. Others gave
ideas: a map of the institution grounds, a painting about transportation. After
a deadlock, I intervened, and I suggested doing a collage. Walt looked through
books as I gave information. Luke and Nancy resisted participating constructively
in the group by taunting one another.

Session Discussion

At 6:00 p.m. on the first night of the group, I went to the cottage in which all the members live to inform everyone of a one-half hour schedule change. My purpose was also to make personal contact with each of the participants in order to confirm their intent to participate.

With the exception of Luke, everyone that would be in the group was in the cottage and engaged in individual after dinner activities, such as sleeping, standing around, playing with Leggos[12] and mending. Again, I talked with everyone individually in their dining room and informed them of the half-hour later time to begin that night and offered each of them the option to help assemble the canvas at six-thirty. Two of the students wanted to come to the group later than the others; Sondra wanted to finish a game of cards she began earlier with the male cottage supervisor and Nancy wanted to go shopping for one of her friends as a favor. Both responded affirmatively when reminded of their commitment to the project and the contract they signed previously.

Dan was the first student to arrive as the project began and, with he and I alone in the room, he was talkative and direct, despite his stuttering. As others arrived though, he spoke to no one directly and began to speak under his breath in response to their comments to each other.

It is evident from this that he felt his relationship with me as a staff member was different than his relationships with his peers. Whether he felt that they could not comprehend him, or were not interested in him, or whether he just didn't respect them is not clear, but this is something that I hoped his being in the project would change.

Within the first few minutes, Mark's leadership emerged and Dan fell easily into step under it. They worked together to finish stapling the canvas onto its six by eight foot frame. I had begun it, and showed them how to start in the middle of each side successively with the stapler being passed between them. As I busied myself with other preparations, Mark took over the leadership role and directed Dan's and later Sondra's actions to finish the stapling correctly. They worked together while waiting for the others to arrive.

In Thelen's view (1954), a group is distinctly different from a collection of individuals; within the group, leadership, status system, and shared purpose emerge. Within the first five minutes this group began to form, and the leadership norms and styles emerged. Later in the session, Mark set himself up as a leader within the group by taking the responsibility for goessoing the canvas and attempting to get others to help him. He also facilitated deciding the topic of the mural by asking others' opinions and giving his own to the group for discussion. Eventually, all others came into the room one by one and, by five after seven all were present, except Luke, whom I had not been able to contact personally that evening. I phoned him and after two minutes of discussion he said that he would "only come down if he could bring his police scanner radio and if he could draw his own thing." I told him the others did not want the police scanner radio around while they were painting (I asked them), so the radio would have to stay in the cottage, but I said he could draw his own thing. He came in three minutes later with a small portable radio that he promptly plugged in. Luke's inconsiderate and self-centered behavior continued through the first session. As I was explaining the project to the entire group, he sat in an unconcerned manner on a high stool with his arms crossed.

Nancy was the first to interact with Luke by repeatedly saying "Hi, Luke, I like you." They smiled at each other often when either of them were not involved in the group activity. The others in the group typically ignored them when they behaved that way.

Using the books and magazines I provided, several people found examples of murals they liked, and with encouragement, only Mike attempted to convince the others to try one he liked. However, he also said he thought everyone should do one kind of picture together. At that point, David commented under his breath, just loud enough for Mike to hear, something about not doing it all together. Mark, sounding exasperated, faced me and said, "you see what we're dealing with here?'" I preferred to keep my involvement out of their conflicts as their moderator or manipulator, so I shrugged my shoulders and put a concerned, bewildered look on my face.

Then suggestions of making a map of the grounds, or something about transportation were presented but invariably others in the group voiced rejection of those ideas. Silence ensued. I intervened after some time elapsed, out of my need to have the project adhere to my time schedule, and suggested they make a collage on paper. This collage would be enlarged to fit the canvas with an opaque projector. Thus, everyone could choose what he felt was important for himself to include in the mural.

During the evening, Luke frequently showed me his progress as he traced pictures, and attracted attention to himself by dancing in place to them coming from his black soul station. When he did that, he looked directly at me, as if for approval (he did that frequently throughout the project.) As he left for the evening he appeared quite pleased at his accomplishments but he did not say good night to anyone.

Luke and Nancy often did not contribute to the group and instead argued and consorted with each other. They did not choose to support the group as an entity, nor the group activity until their interest was sparked and they became involved in cooperation and production. They had not yet fallen in line under a natural leader, nor exhibited a sense of shared purpose (except to disrupt the group), which are critical characteristics of a group.

Nancy spent the majority of her time in the art room that first night sitting and watching others or leafing through magazines. When she did participate, she spent several minutes gazing at one page in a catalogue. I suggested to her gently to cut some pictures from the magazine, which she did.

Sondra, one of the group members who came early to join in assembling the canvas spent her time in the room involved in what was happening on the collage. She found many pictures in magazines that interested her and she proceeded to make a stack of trimmed photographs. She was not verbal during the evening, but she was ultra-compliant. To her, the task of the mural was of utmost importance, and she knew she could contribute, but she was not interested in the unity of the mural, or the give and take between people to complete the mural. She relied on the leader (myself) to provide step-by-step directions to everyone each stage of the game.

Walt had spent time the first evening reading the magazine articles instead of looking for pictures to include on the mural. One of the things that differentiated Walt from the others was his continuous talking. He talked to himself frequently, however, only about what he was doing or thinking at the moment. He did not seem to expect to be answered, and no one answered him.

Both Walt and Sondra were distinct individuals in that they were preoccupied with their own thoughts and actions. They had not joined the gang or communicated their ideas about the mural to the group at large. They simply did as they were told and trusted that everything would work out all right because a staff member was leading the project.

None of the aforementioned individuals sought another's opinion, or shared one of their own. They did not speak of the project to one another while they worked. In contrast was Mark. He tried to sway group opinion to one of his ideas for the basic plan of the mural, and tried to pursuade others to help him prime the canvas. He gave opinions and formulated original ideas which he offered to the group. Highly animated and excited about the project, he had for all purposes assumed leadership position of the group, and was greatly involved in its development.

Session Two - Tuesday

Evening Tasks: 1. Group will complete goessoing the canvas.
2. Group will complete the collage.
3. Group will enlarge and trace the collage onto the canvas using the opaque projector.

Participants	Arrived	Left
Sondra	6:30	9:00
Dan	6:30	8:00
Nancy	6:35	8:00
Walt	6:45	8:00
Luke	6:50	8:00

Evening Synopsis

Session began with the group working to choose pictures for the collage. Nancy read the magazines rather than choosing pictures. Sondra drew two-inch flowers, Luke traced several pictures, everyone else chose and trimmed magazine pictures. Sondra assembled the collage. Walt did not give up his pictures to her willingly and talked to himself only. Dan spoke up to me when the paper was too large. Luke and Nancy did not help trace the collage on the canvas; they sat back and watched. Sondra stayed late to help trace the collage image onto the canvas with me.

Session Discussion

On the second night Luke was again late. On the phone he told me that he wanted to go to the movies with a friend that evening. After five minutes of persuading him, he hung up the phone and in two minutes he arrived. Once in the room, he became very involved in tracing intricate photographs. He enjoyed showing them off to others and he offered to show Nancy how to trace pictures.

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During the evening, Nancy sought Luke's attention by repeatedly saying, "Luke, I like you." She appeared to be using that as an excuse to not get involved in the group and as a diversionary tactic. They smiled and joked exclusively with one another, making no attempt to include others in their giggles. When Luke did participate, Nancy tried to distract him. Later in the evening, when the others began to enlarge the finished collage, Nancy and Luke sat together with arms folded on the other side of the room watching the others and not contributing to the project. By the end of the second session though, Luke was firmly a participant and no longer responded to Nancy's diversionary tactics.

Both Luke and Nancy, by actively resisting the activities of the group during the first two sessions, illustrate several issues in the literature. Yalom's second stage of group development (conflict, dominance, rebellion) seems relevant to the group involved in the mural project and provides an interesting explanation for a lack of group investment. In this stage "each group member attempts to establish for himself his preferred amount of initiative and power, and gradually a control hierarchy or social pecking order is established" (Yalom, 1975, p. 306). Since all the group members live together, Luke and Nancy's lack of participation may represent the social order at their cottage in which they are only accepted by each other and not the others. By maintaining that social hierarchy in the new group setting, they were preserving the status-quo but also missing new avenues of development. Therefore, I was glad to see Luke rebel and join the group by the second session.

Kohlberg's six stages of moral development also seem to be relevant, especially to Luke's behavior (Kohlberg's stages are summarized in Appendix C.). Luke's behavior in the beginning of the first two sessions is typical of Kohlberg's stage 2, called "Naive, Hedonistic and Instrumental Orientation."

In this stage "acts are defined as right that satisfy the self and sometimes others" (Elkind and Werner, 1978, p. 400). Despite being bound by committment and contract, Luke simply changed his mind on the first night when he decided not to join the group and on the second night when he wanted to go to a movie with a friend. When he did come, it seemed as though he immediately forgot that he hadn't wanted to and became involved with the group activities--even seeking praise for what he did.

Sondra spent the first portion of the evening productively by drawing flowers for the mural but still her involvement was of an egocentric nature and not directed toward the success of a group as a whole. She seemed to find solace in the role as she focused her attention almost totally on what part of the activity she involved herself in. She took her activity as being of prime importance and the others' activities as of lesser importance. Thus, not only was she quite productive finding pictures for the collage and drawing those pictures, but when it was time for the group to assemble the collage, she took over its' assembly and even went so far as to take pictures from people's hands. They just watched her do it and they watched her rearrange the photos with their direction. Only Walt objected and was emphatic about Sondra not arranging his corner.

This was interesting to me because, throughout the first two sessions, Walt had avoided interactions and activities of the group. On the first evening, while I discussed options of the project and gave instructions, he engrossed himself by looking at mural books and, when I tried to involve him in the group, he continued what he was doing and stammered something about doing his own thing. Thus, I felt his involvement in the project shown by his objections to Sondra's control was an important step.

By the second evening, Dan had not yet chosen any pictures but, like Nancy, spent long moments staring at some. He particularly enjoyed gazing at maps, and if anyone else had a magazine with a map in it, Dan noticed and leafed through the magazine after the original viewer put it down. He did not ask anyone if he could have the map out of their magazine. Dan spoke up to me when I judged the collage paper to be too large. I felt there was too much open space at one edge of the paper and so I trimmed it as they assembled the collage. He said to me, "But you're not letting us do it." I gave them large paper again and told them to keep all the pictures close together and near one edge. Later, he helped enlarge the collage for just a few minutes, and only when no one else was doing that. He said it was too crowded. (The canvas was on end, against the wall. This gave only a four foot width in which to work because the collage was enlarged in quarters.)

Dan, who rarely speaks directly to anyone on a specific issue, was showing unusual assertiveness when he told me, "But you're not letting us do it". I used that statement to elicit group agreement from the others and thereby reinforce group cohesiveness and cooperation. I also validated Dan's opinion by doing that, which is an unusual occurrence in his life. I gave them the larger paper they agreed they should have.

Sondra, who left the group early that first night, and who had assembled the collage the second night, offered to stay after the end of the session to enlarge the collage onto the canvas. I extended the offer to the rest of the group, however, only Sondra and I enlarged the mural. I felt that I should adhere to the "six session" time constraints of the project so that we would not have to seek re-approval of the project. We worked until 9:10 p.m., which means that we stayed for an hour and ten minutes overtime. Because the group had agreed they

wanted large paper on which to form the collage, the length and width proportions of the collage did not match the length and width of the canvas. The image did not span the eight foot length, it only spanned six and one-half feet. Because of this, Sondra chose to draw a sun in the upper right corner of the canvas and I showed her a way to extend the rays to the bottom of the canvas. When the outlining was complete, we cleaned up the materials and set the canvas on end behind a storage table until the next night.

There are many ways to plan a mural. Cockroft, Weber and Cockroft (1977, p. 1) note that flat styles "avoid problems of modelling and perspective so that they are easier for beginning groups". The collage method is also valuable because it provides an environment for "... maximum participation and produces a professional looking result (from amateurs) that gives artistic form to group experience". Cockroft et. al. (1977) also give a developmental scope to the choices of themes - (transportation, the institution grounds map). According to Cockroft, Weber, and Cockroft, children before the age of seven will choose "our neighborhood" as a theme, while after age seven up until twelve, children will commonly suggest "themes of the world (races of mankind, earth in the cosmos) and history (people of another time or place, e.g. colonists and "Indians", a village of ancient Mexico)" (p. 142). After puberty, social commentaries of issues and problems commonly emerge as ideas for murals (p. 143). The suggested themes of this mural group fall into the 7-9 year age range while some of the images (beer, wine, snowmobiles, Florida and a calculator) suggest adult interests.

Children between the ages of nine and eleven benefit from art motivation that allows the child to identify with the subject or project himself into the scene (Lowenfeld and Brittain, 1970, p. 208). The mural group did not receive that motivation which may have contributed to the lack of interaction between the pictures they chose to include. Lowenfeld and Brittain (1970, p. 212-213) suggest

group topics for murals such as: picking up after the storm, helping after the flood, gathering wood for our campfire, the county fair, sitting around a table for supper, planning a garden in the Spring. Inherent in these topics is an understood "we," an action, and a setting for the action which all contribute to an art production that is more enriched in these details.

The students (Sondra, in particular) did not organize the pictures for the mural in a spatial format. Nor did they arrange the pictures in regard to one another. They simply put the pictures where they would fit, without covering one another.

Lowenfeld and Brittain (1970) illustrate this phenomena in developmental terms, discuss age appropriate themes for murals, and suggest methods of working that are tailored to specific age groups. The child between the ages of nine and twelve moves from a ground line orientation to indicate space in his art work, to a more naturalistic earth-to-sky background with the subject matter displayed on that background. (Lowenfeld and Brittain, 1970, p. 117-118) "(The child of nine to twelve) has not developed conscious, visual perspective of depth, although he has taken the first steps toward such an awareness. With the sky all the way down, the child soon realizes that a tree growing from the ground will partially cover the sky" (p. 197).

Although the mural was planned by a group collage method whch does not stimulate the possibility of showing spatial depth, that method does not preclude that possibility. They might possibly have arranged the pictures in a scenic manner or drawn in roads or other connections between the pictures if the motivation had been more planned and structured to suggest such options.

The opportunity for the mural group to make permanent art-work was motivating. "Permanence is of great importance to the intermediate age group - third through eighth grade, (eight to thirteen year olds). The permanence of the result proves

to both children and adults that the work is fully, not conditionally accepted.
The children respond to the implied responsibility of permanent work by surpassing
themselves" (Cockroft, Weber, & Cockroft, 1977, p. 145). The individuals in the
mural group were surpassing themselves by virtue of their willingness to meet as
a group.

Those first two evenings are the patterns of interaction between the group
members were noteworthy. Although all the participants live in the same building,
share television, laundry and kitchen facilities, their verbal interaction was
sparse. The diagrams show seating and member interaction the first and second
nights. All the participants initiated conversation with me, except Nancy on the
first night. Several spoke to one another selectively. None of the members are
particularly close friends with one another. There was more frequent and varied
interaction the second night; the tasks were less structured and the basic
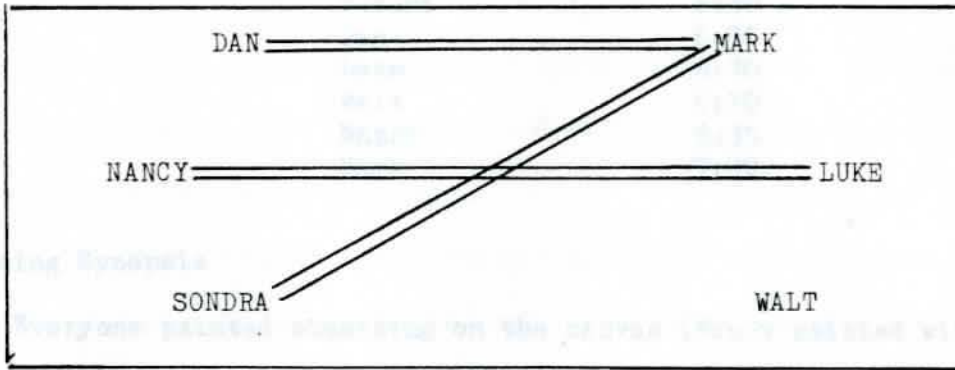expectations of the group concerning the project were set.
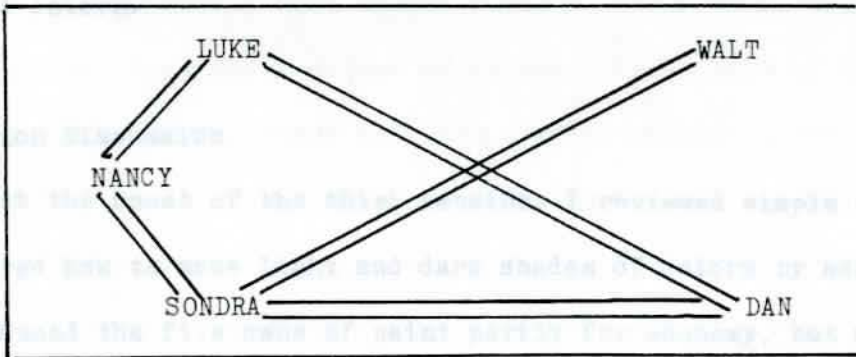
ILLUSTRATION III
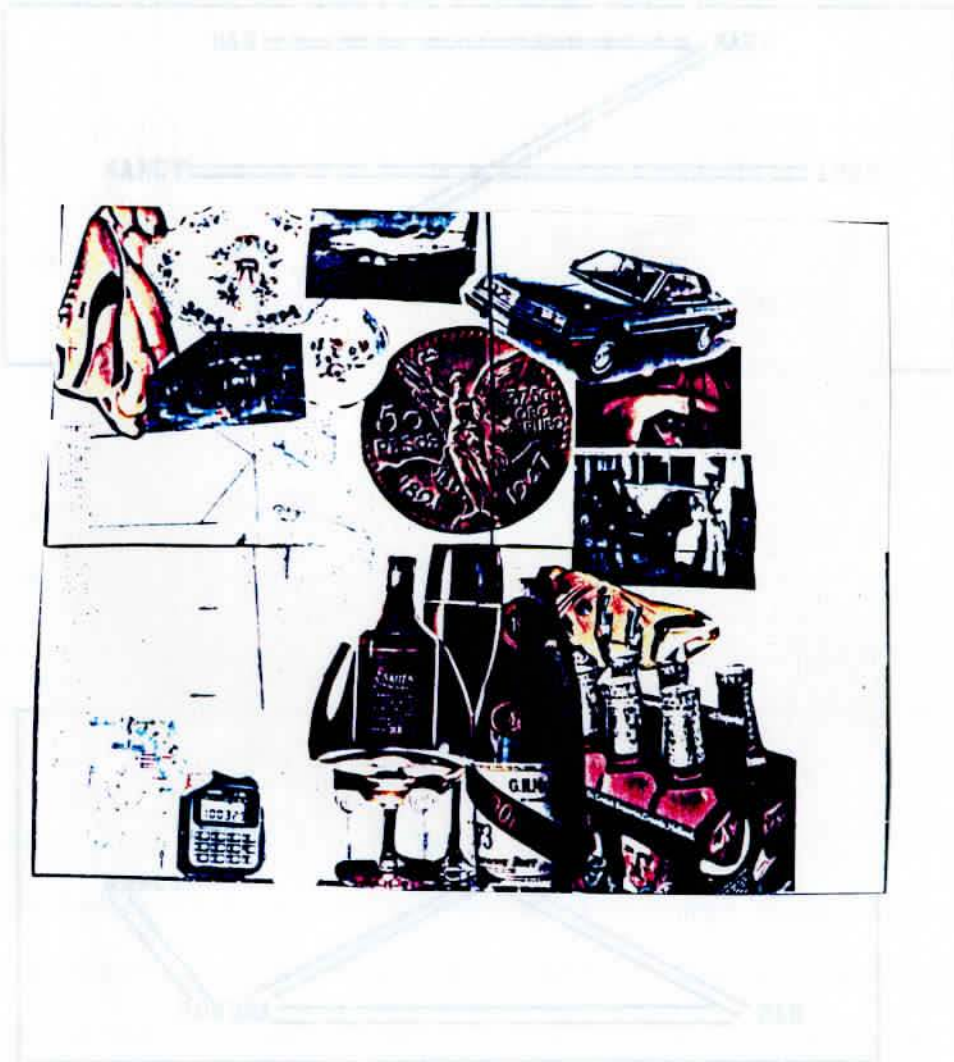
THE FINISHED COLLAGE - SESSION I

ILLUSTRATION IV

Seating Placements and Interaction:
Session One

Seating Placements and Interaction:
Session Two

Session Three: Wednesday

   Evening Tasks: Group begins to paint the mural.

Participants	Arrived	Left
Sondra	6:30	8:00
Dan	6:30	8:00
Luke	6:30	8:00
Walt	6:30	8:00
Nancy	6:35	8:00
Mark	7:00	8:00

Evening Synopsis

   Everyone painted something on the canvas (Nancy painted with coaxing and
encouragement). Mark came late and did not mention when he saw Walt painting the
triptych Mark had copied. Luke painted in a one-square foot section. Dan
painted in a three foot by four foot section, and everyone used mixed colors.
Luke painted in a one-square-foot section. Dan painted in a three-foot by
four-foot section. Dan painted in a three-foot by four-foot area. Everyone used
mixed colors.

Session Discussion

   At the onset of the third session, I reviewed simple color mixing and demon-
strated how to make light and dark shades of colors by adding white or black. I
purchased the five cans of paint partly for economy, but more importantly, so
that with or without mixing, the colors I chose would be "similar" - i.e., have
the same visual effect. A non-similar color would dominate all the other colors
and would make it difficult for the picture to have unity in terms of balance and
familiarity of color.

   The students were prepared for work, and with all the materials available,
they heartily began. The canvas was laid across two tables with room enough for
all to choose a place to paint. Four out of the six people began work on an item

that they themselves had drawn. Mark and Walt were the exceptions. Mark came a
half hour late that night and by that time Walt was already painting the tryptic
Mark had laboriously copied the session before. Instead of asserting himself
and asking Walt to paint something else, Mark painted the ski boots and the
six-pack of beer. Nothing was ever stated that night. Interestingly though, at
the next session, Walt was absent and Mark returned to his triptych and painted
in the style that Walt had begun.

During the evening, with everyone painting, as no one was clearly the leader
for the others, all particpants seemed independently involved and comfortable
painting. In fact, interactions between the group were quite sparce; although
everyone spoke to me, not everyone spoke to everyone else and if they did, it
was in a selective and repetitive manner. Figure V illustrates the transactions
(initiating and receiving) of the night.

In terms of work accomplished, Dan was clearly the most productive of the
group. He painted a much larger portion of the mural than any other person and
he used the most combinations of colors. As he came in to the third session, he
was surprised and pleased with the drawing on the canvas. He felt it had
progressed since he had seen it partially drawn the night before. No one else
in the group showed any equivalent sense of pride in the project and Dan's work
in the evening demonstrated his interest. See Figure V for a diagram of the
seating and painting arrangement.

Session Four: Monday

   Evening Tasks: Group will begin to paint.

Participants	Arrived	Left
Sondra	6:30	8:00
Luke	6:30	9:00
Dan	6:35	9:00
Mark	7:00	9:00
Nancy	7:30	9:00

Evening Synopsis

   Everyone painted readily except Nancy. Everyone also tried to talk her into
helping them paint. She tried to distract Luke from painting. I gave her an
aside lesson in mixing colors and gave her a paint brush. The group held a group
discussion; everyone participated.

Session Discussion

   The group acquired more cohesion the fourth session, with the common goal of
trying to convince Nancy to paint with them. When Nancy came in that evening,
she clutched her can of pop with both hands and asked me "who (of the staff) came
down to see the mural?" She seemed quite disappointed when told that no one had
seen it yet. Luke, Dan and Sondra were already painting at that time and Luke
was the first to try to talk her into painting with them, but she said she just
wanted to watch. Later, Mark arrived (after sewing his pants) and started
painting. He asked her accusingly, "Nancy, why aren't you painting?" The rest
of the session was marked by increased cohesion as everyone tried to talk Nancy
into helping them paint. Dan, who rarely talked to anyone, even put his two cents
worth in (barely audibly) with a sarcastic, "Typical." After five minutes, and
everyone quieted down, Dan got a spot in the limelight of everyone's attention.

He accidentally spilled a can of soda. He knocked it off the counter and stood there watching it foam out on to the floor. People started yelling to him, "Pick it up! Pick it up!" Luke cleaned up the spill mumbling, "Lazy bum, people should clean up their own messes." At that point, Dan, who still had everyone's attention, walked over to me and said (stuttering), "Well, is there any blue?" I said, "I think Sondra has the can of blue, why don't you ask her?" He just walked away from me saying "I guess I will just have to paint it another color!" He didn't ask her for the blue paint, instead, he got a different can to use.

The next event was only a couple of minutes later when I began to try to get Nancy to help paint by telling her that the others really could use her help, and wouldn't she like to help? A minute later, I told the group "I don't think you guys can get this done." Nancy's grinning reply to that was "I'm terrible! What you are gonna do?" I summarized to the group, "I just hope we can get it done ..." Nancy started slowly repeating, "Luke, Luke, Luke," to get his attention. I came over to her side and asked her if she might not like to finish the plate she started last time, and I said that I'd be right back to help her. I set the brush and white paint beside her on the mural, and left the room. She picked it up and began painting the floral plate she had begun the previous session. The discussion that ensued after Nancy finished the plate was interesting because it was a group discussion on several topics, such as Mark's job at the Junior College, previous residents of the institution, and a robbery at Nancy's parent's home last year. Everyone participated in the discussion in some way, and it was their first group discussion.

After Nancy began to paint that night, a group discussion ensued presumably because the members felt as if they were a group. Everyone contributed to this discussion. Mark initiated the insistence that Nancy paint. The others followed his lead giving unanimity to the issue and more pressure for her to conform.

When Nancy came late, the others in the group banded together in an attempt to make her help them paint. They became a "we" and she became "she." They had two goals: one was to finish the mural, the other was to pressure Nancy to help them. I offered options of things she might like to paint, but I also aired her point of view to the group: "Not everyone feels like painting every minute." When I periodically offered to show her how to mix certain colors, she watched and would paint for a few minutes. For the last two sessions, Nancy would be absent from the group, and her absence would become a foundation for the other members' cohesion into a group. Yalom (1975, p. 5) notes that in therapy groups, individual and group cohesiveness play a substantial role in a successful therapeutic outcome.

Lowenfeld and Brittain (1970, p. 205) say that murals give an opportunity to participate in group activity. For the mural group in this project, group activities are part of their jobs (whether in the institution or out in the community), and their real preparation, but not necessarily a part of their recreation or free time (although group socialization programming is an option they have in the form of eight-week special interest classes). Thus, they do not have the opportunity to create a larger reality (like the mural) as a responsible group of people and they do not usually make commitments to one another or to a group success. This opportunity developed for them during the mural project. I organzed this group to be a closed group to instill a group identity. I chose the size of the mural, the size of the group, and the format of the meetings, all to foster group identity and cooperation among members in order to create a larger whole that one person could not have done alone. The individuals had not been drawn together in any way in the cottage, nor had they been participants in the art therapy program for several years (except Sondra, who was currently in art therapy). Yet, they cooperated as they painted the bulk of the mural and the task facilitated their cooperation.

Because they were a beginning group and, in addition, developmentally delayed, I arranged the environment to circumvent many of the problems they might have had with one another. This helped insure the success of the task. One problem I did not anticipate was sharing. When Dan wanted blue paint, he asked me for it, not the person holding the can of blue paint. Dan did not overcome his fear of others (or fear of rejection of his request) and, for example, Sondra did not offer him any in another cup. Williams and Wood (1977), offer specific learning objectives involving sharing and helping as parts of socialization goals in their developmental approach to art therapy. They define several objectives (in Stages 3 and 4) involving sharing or helping another peer with minimum supervision from adults on a hierarchy of play to organized classroom activity. Nonetheless, even with a verbal suggestion to ask Sondra for the paint, Dan chose another color. This was particularly unusual because the group mainly functioned in Williams and Wood's Fifth Stage, not the Third (in which people are learning to share).

The communication goal in Williams and Wood's Fifth Stage of Developmental Art Therapy seems to apply to the mural group and their interaction during the first four nights. They didn't interact frequently with one another, and their interactions were typically brief, consisting of two or three phrases apiece. The communication goal in Stage Five is: "To initiate and maintain effective peer group relationships independently." This goal is essential to this project for this group of people, because they are socially isolated from one another.

Illustration VI is a diagram of their interaction and seating the fourth night, only Mark spoke to the group as a whole. Dan spoke to himself or Luke only, while the others spoke in dyads to one another.
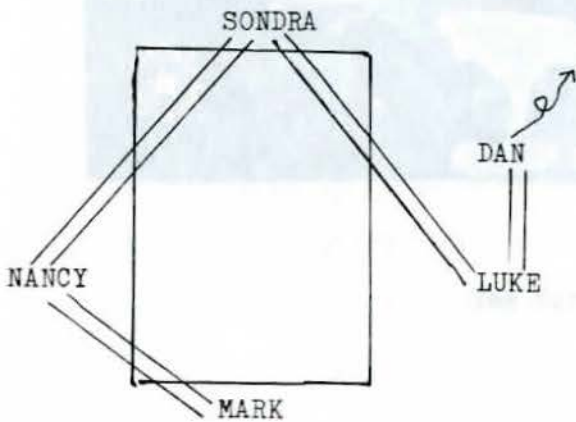
ILLUSTRATION V

SONDRA
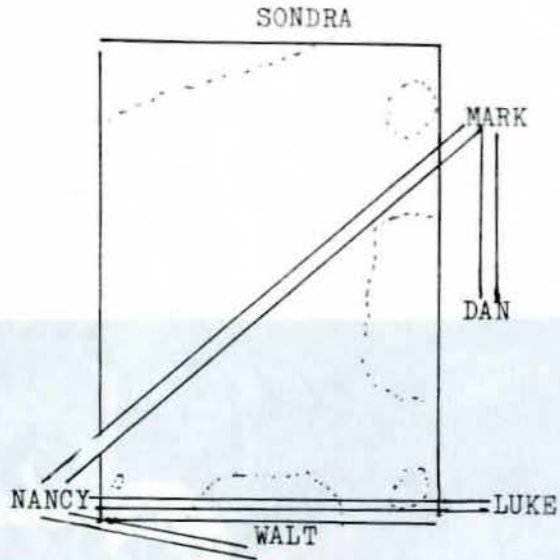
Painting, Seating & Interaction
Night Three
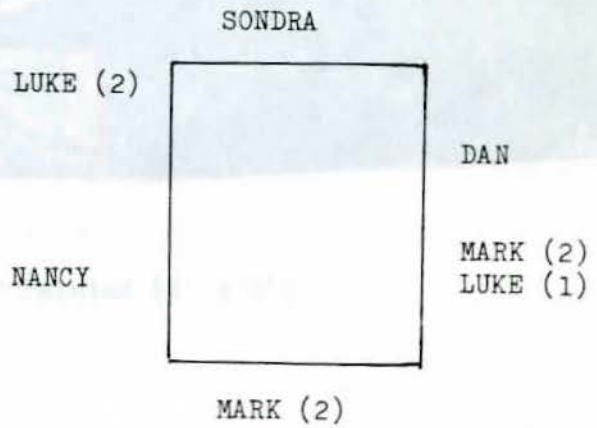

ILLUSTRATION VI

Original Seating

Seating Changes

A

B

Painting, Seating & Interaction
Night Four

3999

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The Mural, Half Painted (6' x 8')

Session Five - Tuesday

Evening Task: Continue the painting.

Participants	Arrived	Left
Sondra	6:30	8:00
Mark	6:30	8:00
Luke	6:30	8:00
Dan	6:30	8:00

Evening Synopsis

Everyone was waiting for me in the lobby of the building. They set up the
room for painting themselves. Three sets of visitors interrupted their painting.
Mark directed Sondra to paint the background when he was disappointed with a part
she had painted. Mark asked how to paint in windows. Nancy did not show up.

Session Discussion

The evening started with a surprise for me. I found the group members
waiting for me in the building lobby at 6:32 when I arrived two minutes late.
(Nancy and Walt were not among the group: Nancy told me the night before she
wouldn't be there so she could go shopping, and Walt was on vacation.) I was
astounded that they were together waiting for me to arrive. (Rhine, 1973 notes
that in painting a group picture, the group is symbolically co-existing via the
painted image. This group also was co-existing more readily while not in the art
room.) They were all sitting together on two sofas arranged around a coffee
table. They worked together to rearrange the art room after I unlocked it,
without my urging or assistance as I cleaned off my own desk to take notes. This
was the first time they had helped to set up the activity and I interpreted that
as meaning that a group bond and purpose had developed between these people.

During the evening on the fifth night, while painting, the group endured
several visitors. The group reaction was quite interesting. Due to an unspoken

consensus, welcome visitors (social worker and another student) were treated politely, and unwelcome visitors were stared at defensively. The first visitor, the Director of Social Habilitation came in joking with the mural group. He surveyed the situation quickly and left saying to Luke, "Imagine that, Luke working next to Sondra." Previously, Luke cited Sondra as the one person he would least like to be with in reply to a sociogram question.

The cottage social worker was the next visitor. She brought Tim, the student who originally planned to join the group, but was prevented by time constraints. She praised everyone's efforts and pointed out to Tim how much fun everyone seemed to be having. Tim sought my attention and conversation while ignoring his cottage mates. She and Tim stayed five minutes and captured everyone's attention except Mark's. Luke bragged that he did the whole thing, and the others looked on. Mark just kept on painting, and Sondra joined him a moment later.

The third group of visitors ran into the room five minutes later. They were three adolescent girls who probably came in to see what was going on in the art therapy room and to get some attention. Everyone in the room stood very still and stared at them. I calmly led the girls back outside in the hall to ask them where they were supposed to be. The mural group resumed their painting activities.

The group responded to the three interruptions by other people in various ways, and each way shows an aspect of each individual's concept of the group. They knew who was a group member and who was not a group member, as evidenced by their startled responses or bragging. At one point, Sondra was painting happily along, not containing the paint within outlined boundaries, especially if the boundaries were complex. She painted over a cat, obliterating it, and sloppily painted the angel's hair brown. Mark noticed what she had done, and exclaimed to her "An angel's 'sposed to have blond hair and paint it right." Sondra stood

upright and spent a moment watching the others paint. Then, she asked Mark, "What color do you want the (car) windows?"

At this time, the middle of the fifth session, most of the mural was painted. The car windows were one of the last images to be painted. Mark asked me at that point what color car windows should be, light blue, or what? Not even Mark could conceptualize that windows are clear and that you can see what's behind them. I explained that to him and he said, "Oh, you don't paint windows. That won't look good." They did not begin painting the car windows at that point, and Sondra chose to paint in some of the dark background. After awhile, Mark said, "Sondra, would you do me a favor? Paint that little section another color? All these colors aren't the same on both sides." Here Mark more tactfully insured the group's success. He asked politely, not yelling as had earlier. He had noticed that Sondra was using black instead of the dark purple to paint the background. But, we were nearly out of blue and red paint (which, when mixed make purple), so I suggested that black would be okay too because it is dark also. Then Luke blurted out, "That's why she's in art class, to learn how to paint right."

The incident with Sondra was the only time the outlined boundaries were violated in the project. That incident even more firmly established Mark in the role of group leader. Sondra became subservient to his choices after that point, and Luke also allowed Mark to direct his painting actions. Mark was interested in seeing the project done and done right as evidenced in his comments, "We're almost done," "I think we're gonna (be done within the time limit)."

With Nancy gone, the group discussed that fact in a unified manner. They complained about it together and said how unfair it was for her to be gone. Sondra added her nods of agreement, Dan quietly mumbled his comments on the issue, and Mark and Luke complained about it not being "right" that Nancy wasn't there. It was clear that a group cohesiveness was forming.

Session Six - Wednesday

Evening Tasks: 1. Group will touch up small areas on the painting.

2. Transport the painting to cottage.

Participants	Arrived	Left
Mark	6:00	8:30
Sondra	6:30	8:30
Dan	6:30	8:30
Luke	6:30	8:30
Nancy	7:30	8:10

Evening Synopsis

Mark came early, although all were invited to do so. They were announcing they were done when there was more to do (including clean-up). The group united against Nancy who came to see their progress. They transported the painting to the cottage in pouring rain because it was the end of the last session. The frame separated at one corner during the trip and needed repair at the cottage.

Session Discussion

Mark had come one-half hour earlier and set the mural on end against a wall to paint it. He queried where the others were and said he thought he heard Nancy (in the hall). The others (Luke, Dan, and Sondra) arrived at their usual time (6:30). As Dan came in and sat down, he said, "I thought I'd come down and see how the painting's going." He too could have come at six o'clock and was fully aware that Mark wanted them to do so.

Luke found a set of watercolor paints that were sitting out to dry from an afternoon session. He started using them on some of the details and shared them with Mark. But, for lack of working space, Dan was sitting out. Luke and Mark asked each other if they should put the mural on the table or leave it against the wall. They decided together to put it across the tables as it had been.

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When Sondra came in she just stood there watching the others paint and Mark said
to her "You, too! Grab a brush." And she and Dan both did. Dan came over to me
later to say that "Things are almost done." Mark seemed very intent on having
the project done. As Dan finished, he busied himself with fixing a paint brush
that lost its bristles. Sondra noticed a part that needed painting and said,
"What about that?" (pointing); she and Dan finished that section together. When
they were finished Luke said, "Done! ... can we go now?" I asked everyone if
they were done and they said, "Yes." I suggested they double-check and I pointed
to some sections that had not yet been painted. They got back to finishing the
painting. The group's response toward Nancy's dissension culminated in the
middle of the sixth session when she came to visit the mural group.

They were finishing the touch-ups when Nancy came in. When she came in the
others vented their disgust with her:

Luke: "Look who came down!"

Sondra: "Go back!"

Mark: "Did you come down to apologize?"

Nancy: (opening her can of pop): "Hi, Mrs. Morgan." (my colleague)

Luke: "We don't need you. What are you here for?"

Mark: "We needed you to paint. Then go on ..."

Nancy: (grinning): "Ha, ha, ha!"

Luke: "She must be on the rag. That's a rip-off!"

Mark: "And don't bother to talk to me!"

Nancy, the least cohesive member of the group, quit after the fourth session.
Yalom (1975) says that low cohesive members quit before the twelfth* session, or
else they gain cohesion. Nancy quit well before that milestone. The fourth
session was strategic in the group's development because they were nearly done

*in an ongoing group

painting and had gained unity in pursuit of the end result. With Nancy quitting
then, she became a target and rallying point to the very end. Had she quit the
second session, the group probably could not have been developed enough to unite
against her. They would have been more likely to shrug her absence off.

During the sixth session they finished painting and carried the mural to a
safe storage space behind a sofa in the living room of their cottage. The group
had dwindled to four individuals because Walt had gone on vacation and Nancy did
not show up until nearly the end of the session. The group looked to me for
direction as they carried the large mural from the room to the hallway on its way
to the cottage. They stood it on end against a wall to survey the situation.
There had been lightning and thunder earlier, and now it was pouring rain out-
side with an inch of water on the road. The cottage is almost a block away from
the art therapy room, and I put the question to the group of what to do next.
Everyone was involved in the decision, and Mark took an active leadership role.
He made suggestions to the group, and asked directly for others' opinions.

We were all bumbling around in the hallway and I suggested they cover the
mural with a cloth to help prevent the watercolor paint from washing off the
mural. We found something to cover it and Mark and Sondra set off to the cottage
with the mural. The others stayed back, hoping for a let-up in the rain. I
borrowed an umbrella and set off for the cottage. When I arrived, they greeted
me at the door, "It broke! It broke!" Two of the corner boards had come
unattached. The rest of the cottage residents were milling around the lounge,
where the warped mural lay on the floor. I took responsibility for fixing the
corner because I had built a faulty frame, and I borrowed a hammer and nails from
one of the residents. Several other residents helped put the mural behind a sofa

for safe-keeping and everyone seemed to go his own way as the session closed on the cottage. They stopped, one-by-one, to admire the mural.

There are several things I would have done differently knowing what I now know. I would have insured a closed group of all residents to be at all meetings for the entire sessions - no one coming late, staying late or early, no one missing sessions. I would have that closed group to help develop a firmer group identity among the individuals and circumvent some of the time I spent trying, for example, to get Luke to attend the first two nights, and Nancy to come the third session. If they had always worked together simultaneously on the mural as a cohesive unit, they might have developed into a more stable group, who might then support one another in continued relationships at the institution. I think also that the culmination of the project with two group members missing was not advantageous. I could have arranged for all of them to carry the mural back to the cottage together when Walt returned from his home visit.

I would have also bought more paint. There appeared to be a scarcity of paint with some colors running out the fifth session. This might have encouraged them to experiment with the paints, or to mix colors on the canvas. Also, the canvas should have been stronger, and reinforced in its middle with crossbars.

The Completed Mural (6' x 8')

PART III

SUMMARY

The project began as an idea to work with mildly retarded adolescents in an institution, but was carried out as a project with adults who had been institutionalized at this site for an average of fifteen years. The problem for them is one of adaption to life and the norms of the larger society as a whole. Within the institution are goal orientated pressures to move to the independent living facility under construction on the grounds and to seek employment within the suburban community. To be effectively mainstreamed, these adults must be able to work together with other people.

They should be able to form satisfying relationships with one another, based on trust and having investment. They typically have low self-esteem. If they are to progress, they must be given the motivation and the structure in which to progress. Thus, a developmentally-based art group was formed to meet their maturity level needs. This was designed in hopes of facilitating a cohesive group process, enabling group decision-making and interaction. The normal child between the ages of seven and nine is said to be in the gang age of social development. The mural group was also near this developmental milestone. One exception to this is Mark who had achieved and has gone beyond this stage. The successful negotiation of this group was significant to them and one more step closer to sublimating the needs of the individual to that of the group. The mural itself is a tribute to their ability to cooperate when motivated to do so and expected to do so. This brings personal satisfaction as part of the triumph.

Using a collage method, they planned and painted a mural together as a group with minimal supervision. A natural leader, who was instrumental in the completion of the project, emerged within the group and gave direction to the others. The mural is a lasting record of the individuals in the group, and the group used the activity of painting as a means of being together in a room and as a way of being together on the canvas itself. Each session illustrated other aspects of the group's development from individuals to group members who made an accomplishment together.

In the first two sessions, the group planned and enlarged the design and prepared the canvas. In the third through sixth sessions, they painted the mural, and took it to their cottage for storage. Mark took a leadership role from the first five minutes and continued it through the mural's walk in the rain.

CONCLUSION

The people who participated in this project are all retarded, and they formed a group with the purpose shared among the members.

These individuals have lower developmental ceilings which they reach more slowly than the "normal" population. They are at the right developmental stage to begin to learn to work together as a group. One way for them to develop their interpersonal potential is to participate in a task-oriented group. In this group, they took different roles to accomplish the mural. There were leaders, followers, people who interfered, and people who rallied against those who would interfere. Their potential in this respect was ready to be developed. The task itself facilitated their negotiation of the group experience and it was useful in keeping the group together to improve their interpersonal negotiation skills.

This success will hopefully set the stage for these individuals for future involvement in groups, and more importantly, more involvement and cooperation with others. They showed an expanded capacity for relating to one another while involved in the group activity with a group outcome. They were involved in the activity and with each other. They stuck it out together and did not threaten the success of the group by attacking one another. Rather, their behavior toward one another bordered on support to accomplish the goal together. They had to develop relationships with one another because many of the avenues of relating to the community at large are not open to them due to transportation, their physical appearance, and their shy or inappropriate behavior in unfamiliar situations. This is typical of task groups (especially new ones) even in the "normal" population.

Also similar to normal people, these individuals tend to slip into comfort-
able stagnation unless stimulated, either internally or externally. Their
creativity is not wholly attended to in their day to day lives. This art group
was used to an advantage to stimulate them to achieve, apply themselves to a
task, and to involve themselves with others. They were involved in a creative
effort instead of using their leisure time uselessly. Setting them up to succeed
sets the ball in motion for them to grow individually and interpersonally. In
giving them the space and the chance to make their own decisions, direct their
own activity as a group, helps them gain competence not only individually, but as
a group. The bunch of them pulled it off; the mural was much more than one of
them could achieve alone. They received the opportunity to experience decision/
problem-solving success as a group in a long-term project. The group did not
continue to meet at the cottage, nor did the individuals relate with more
frequency* to others in the cottage. They continue to require structure and
staff assistance to meet their potentials in social development.

The retardates were given responsibility to meet at a particular time and
place and to paint a mural together until they were finished. Through the
sessions, they gained autonomy with the art materials and within the art room as
individuals working together. The task was designed to allow their sense of
autonomy, mastery and competence to grow. The resulting mural is impressive and
adult-looking, and they needed minimal direction/criticism to use the collage
technique with acrylic paint. They were, and are, quite proud of their
achievement. The result, as well as the materials and the techniques used, were
of the type other adults would use. These materials and the manner in which they
were presented were not cumbersome or regarded as immature by the participants.

*as noted by cottage staff.

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The major implication of this paper is that, due to their developmental levels, a group format can be used with good success with adult retarded individuals. They became invloved in the activity and with each other. They were productive in their leisure time (which would most likely have been spent watching television). They demonstrated an expanded capacity for relating to one another while involved in this group activity which had a group outcome.

The mentally handicapped, taken where they are developmentally, can experience further, cooperate more, and relate with a common cause to others. They gained group cohesion as the days progressed, and communicated more freely with one another. The characteristics of individuals in groups proposed by Thelen (1954) also hold true for a developmentally delayed population, and Yalom's (1975) curative factors of group therapy also functioned within this group of retardates. Their mural, when mounted in the independent living apartment complex, will be a permanent reminder of a group experience they cooperated within. It is a testament to their adulthood and their potential as people.

APPENDIX A

SUMMARY OF UHLIN'S CHARACTERISTICS
OF RETARDED CHILDREN'S ARTWORK

1) A retarded rate of growth, but a normal pattern of growth.

2) Simple or primitive form, but good motor coordination.

3) Lack of experimentation expressed in perseveration of form and subject.

4) Poor spacial gestalt characteristics indicating a lack of energy expended for association in the perceptual task.

5) Haptic type experiencing as expressed in:

   a. A body-self centering of viewpoint regarding the space of the drawing or painting.

   b. Piece-method approach to modeling.

   c. Lack of spatial depth in drawing or painting.

   d. Bold, continuous line character in drawing.

   e. Emotional exaggeration, omission or distortion of form when motivated with a particular experience.

   f. Emotional use of color.

   g. Expression of tactual and kinesthetic awareness. (Uhlin, 1979, p. 3)

APPENDIX B

CONDENSED STAGES IN CHILDREN'S DRAWINGS
PER LOWENFELD AND BRITTAIN

Age in Years	Stage	Characteristics of Drawings
2-4	Scribbling a. disordered b. controlled c. naming	Random marks develop to controlled, then named scribbles as the child matures from two to four years of age.
4-7	Preschematic	Child develops symbols for objects, people. He discovers the relationship between drawing, thinking and environment.
7-9	Schematic	Definite symbols (schema) formed for objects, person, and the environment.
9-11	Dawning Realism	The Gang Age. Increased cooperation between children, and greater awareness of self.
11-13	Pseudo-naturalistic	Naturalistic approach. Love for dramatization and action.
13-17	Crisis of adolescence	Critical awareness toward environment. Emphasis on visual (eyes), and/or Haptic (kinesthetic).

SUMMARY OF LOWENFELD'S AND BRITTAIN'S
DEVELOPMENTAL STAGES OF CHILDREN'S ART
BETWEEN THE AGES OF SEVEN TO ELEVEN

Characteristics	Space	Color	Design	Motivation Topics
Formulation of a definite concept of man and environment.	First definite space concept; base line.	Discovery of relationship between color and object; thru repetition; color schema.	No conscious design approach.	Best motivation concentrates on action, characterized by we, action, where.
Self-assurance through repetition of form symbols, schemata.	Discovery of being a part of environment; for cooperation and reading.	Same color for same object.		Topics referring to: 1) Time sequences (journeys, traveling stories). 2) X-ray pictures (inside and outside are emphasized) factory, school, home, etc.
In pure schema no intentional experience is expressed, only the thing itself; "the man," "the tree", etc.	Base line expresses 1) Base. 2) Terrain.	Deviation of color schema shows emotional experience.		
Experiences are expressed by deviations from schema.	Deviations from base line express experiences. Subjective space: 1) Folding over (egocentric). 2) Mixed forms of plan and elevation. 3) X-ray pictures 4) Space-time representations.			
Use of geometric lines.				

APPENDIX D

SUMMARY OF LOWENFELD'S AND BRITTAIN'S
DEVELOPMENTAL STAGES OF CHILDREN'S ART
BETWEEN THE AGES OF NINE TO ELEVEN

Characteristics	Space	Color	Design	Motivation Topics
Removal from geometric lines (Schema).	Removal from base line expression.	Removal from object stage of color.	First conscious approach toward decoration.	Self awareness stimulated by characterization of different dresses and suits (professions).
Lack of cooperation with adults.	Overlapping, Sky comes down to base line.	Emphasis on emotional approach to color.	Acquaintance with materials and their functions.	Cooperation and overlapping thru group work.
Greater awareness of the self and of sex differences.	Discovery of plane. Filling in space between base lines.	Subjective stage of color. Color is used according to subjective experience.		Subjective cooperation thru type of topic: "We are building a house."
	Difficulties in spatial correlations as result of egocentric attitude and lack of cooperation.			Objective cooperation thru teamwork.

Lowenfeld and Brittain, 1957 appendix

THE ASSUMPTIONS IN
DEVELOPMENTAL ART THERAPY

ASSUMPTION 1: Emotional and behavioral disturbances in a young child are interwoven with normal functioning and often are difficult to differentiate.

ASSUMPTION 2: Normal processes of physical and psychological development follows in a hierarchy of stages and sequences well documented in the literature.

ASSUMPTION 3: The normal process of change is uniquely individual, yet predictable, and occurs in relation to environmental conditions, experiences, biological constituents, and the foundation laid in prior experience.

ASSUMPTION 4: The young child's knowledge of himself, his confidence in himself, his willingness to risk himself in new situations, grows out of significant pleasurable experiences.

ASSUMPTION 5: The young child learns and grows by experience.

(Williams and Wood 1977, p. 10-11)

APPENDIX F

TOOL AND MATERIAL COSTS

5 cans of paint @ 1.54 each	$7.70
6 yards of muslin @ .80 each	4.85
4 1 x 2 x 8" boards @ .10 each	.40
1 box corner nails	.99
tax on above	.33
assorted nails (donated)	--
wood corner braces (donated)	--
2 pieces of paper (donated)	--
1 quart latex paint (donated)	--
1 hammer (borrowed)	--
1 staple gun (borrowed)	--
1 hand saw (borrowed)	--
assorted scissors (borrowed)	--
assorted paint brushes (borrowed)	--
1 sewing machine (borrowed)	--
1 opaque projector (borrowed)	--
Total Cost:	$14.27

APPENDIX H

KOHLBERG'S SIX STAGES OF

MORAL DEVELOPMENT

PREMORAL LEVEL: Conduct is determined by external factors:

Stage 1   Obedience and punishment orientation, deference to superior power
           and prestige.

Stage 2   Naive, hedocistic, and instrumental orientation; acts are defined
           as right that satisfy the self and sometimes others.

CONVENTIONAL MORALITY: Morality is defined as performing good acts and

maintaining the conventional social order.

Stage 3   Morality is held to be maintaining good relations; oriented
           toward selecting approval and toward pleasing and helping others.

Stage 4   Oriented toward authority, law, duty, and maintaining the status
           quo (whether social or religious), which is assumed to be a
           primary value.

MORALITY OF SELF-ACCEPTED PRINCIPLES: Morality is defined as conforming to

shared or common standards, rights, or duties.

Stage 5   Morality of contract, individual rights, and democratically

accepted law.

Stage 6   Morality of individual principles of conscience; oriented toward

existing rules and standards as well as conscience as a directing

agent.

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