

**DEVELOPING ART AND CRAFT SKILL USING STENCIL AND DECOUPAGE AMONG  
CHILDREN WITH VISUAL IMPAIRMENT USING WASTE MATERIALS**

**Submitted by**

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**A THESIS SUBMITTED TO THE  
AVINASHILINGAM INSTITUTE FOR HOME SCIENCE AND  
HIGHER EDUCATION FOR WOMEN  
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**IN PARTIAL FULFILLMENT OF THE REQUIREMENT FOR THE DEGREE  
OF MASTER OF EDUCATION SPECIAL EDUCATION**

**(VISUAL IMPAIRMENT)**

**May 2022**

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**CERTIFIED AS A BONAFIDE RESEARCH WORK**

**Signature of the  
Head of the Department**

**Signature of the  
Dean of the Faculty**

**Signature of the  
Guide**

# *Acknowledgement*

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# **INTRODUCTION**

**CHAPTER I**  
**INTRODUCTION**

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# CHAPTER-I

## INTRODUCTION

**"Craft is the vehicle for expressing your vision. Craft is the visible edge of art."**

**- David Bayles**

### **1.0 Introduction**

Art and Craft is referred as "Fine Art". Fine art is known as a visual art considered to have been created primarily for aesthetic and intellectual purposes and judged for its beauty and meaningfulness, specifically, painting, sculpture, drawing, water color, graphics and architecture.

Art and Craft is considered to as the "Form of Creativity" (Gallery, Eden, 2021). Art and Craft is the skill of making things using our hands. This skill helps in the process of development of a child. It also helps in the brain development and creativity of children. It even it powers up the imaginative skill of an individual, which is the most needed skill for the person with visual impairment to learn many abstract concepts like sky, universe, etc., Hence, the study is planned and the present investigation is titled as **"Developing Art and Craft skill using Stencil and Decoupage among Children with Visual Impairment using Waste Materials."**

In this chapter, the details with respect to Historical Perspective of Visual impairment like, emergence of special education in India, vocational training for visual impairment, introduction to art and craft, importance of art Education to visual impairment and Benefits of involving visual impairment in art and craft activities were discussed.

### **1.1 Historical Perspective of Education for Students with Visual Impairment**

Education is a powerful weapon to improve human's life. It is a lifelong process that starts from our childhood and it continues till the death. It helps in the process of holistic development for the child. It helps in enhancing their knowledge, communication, skill, personality and attitude. It improves human personality, thoughts, dealing with others and prepares people for life experiences. (Al-Shuaibi, 2014)

In ancient periods, education was unreached fruit for children with disabilities, because in earlier periods they were considered as useless, cursed and a burden to their

families. Even in some places, children born with disabilities were abandoned. In India, the family and the state take care of disabled people. Even many headmen, like Chandragupta Maurya, Asoka, Samudra Gupta Mouriya, have considered disabled people as a part of their community was given care and welfare to them. They are provided with equal opportunities and high positions in their kingdom. There was no chance for marginalized communities like disabled, women and low-caste people to benefit with education till the late 1870s. (Sanjeev, K., & Kumar, K., 2007)

## **1.2 Emergence of Special Education in India**

Education is important for all children; it is even more predominant for children with disabilities. In India, the separate system of education for disabled children was evolved in the 1880s. Education that is designed specifically for special need children (children with disabilities) is called as special education.

Education was provided in Residential Schools before the emergence of Integrated Education. During that period, Miss Annie Sharp missionary was the first person to launch the school for the blind in India, in 1887 in Amritsar. It was shifted to Dehradun during the year 1903. Now it is called 'Sharp Memorial School for the blind.'

In the 1890s, Askwith established a school for the blind at Palayamkottai in Tamil Nadu. Mukthi Mission also raised a Home for the blind at Kodgaon, Poona in 1900. In 1902, the Victoria Memorial School was established in Mumbai and, in 1939, Government School for the Deaf and blind at Hyderabad.

In 1949, the constitution of India clearly stated in Article 45, to providing free and compulsory education for all children up to the age of 14 years. This article paved the way for the emergence of integrated education in India in the mid-1950s. In the 1960s, the Government of India designed a scheme to prepare teachers for teaching children with visual impairment.

The Indian Government has officially launched the Integrated Education for Disabled Children (IEDC) Scheme in the year 1974. It works like a medical model for disability and emphasizes the opportunity to get a place in mainstream schools. The scope of this scheme includes pre-school training, counselling for the parents, and special training in skills for all kinds of disabilities. Hence, it has consequent success in creating awareness on integrating

children with disabilities into the mainstream of education. It was noted in the National Policy on Education, 1986. There after many acts and plans were passed by the Indian Government, especially for the improvement of Children with Special Needs. (Sanjeev, K., & Kumar, K., 2007)

In the late 90s, the trend of integrated has changed to inclusion. It is a new approach towards education that addresses the children with disabilities. After then, Special Education has faced a rapid growth in the field of education. There are nearly 3000 schools and institutions were have aroused newly in India by the year of 2000.

### **1.3 Vocational Training for Visually Impaired:**

In 18<sup>th</sup> Century, the authorities that created schools and institutions for blind children were decided to provide simple vocational and adaptive training along with academic subjects or else as an alternative part of their studies. The first vocational training center for visually impaired women was formed in 1957 and the Regional Centre for Vocational Training in Chennai was inception from 1988. This unit admits both men and women with visual impairment.

Vocational training provides a wide range of occupational opportunities for visually impaired adults at the age of 18-35 years. The training program includes orientation and mobility, communication skills, personality development, understanding computers, braille and music. The multi-skill training was also provided for the visually impaired adults who skipped or missed out school education. This unique program was introduced in 2014. This training program includes book binding, paper craft, basic massage, candle making, packaging, stitching and soap-making, which enable them to work in industry and to become self-employed. This training does not need any educational qualification.

### **1.4 Introduction to Art and Craft**

Art and craft are a form of hobby. It is described as the huge variety of activities in making new things by in their own hand, with their own interest and with their own creativity. Both children and adults love to do these types of activities. Involving children into the art and craft activities will enhance the aesthetic sense of the child. Art and craft culture was established during the mid19<sup>th</sup> century by the movement called “The Art and Craft Movement”.

The idea that came by the Art and Craft movement was sparked by ‘The Great Exhibition’ held in London in 1851. It is the world’s first fair. In the same year, the great critic John Ruskin published his writing ‘The Stones of Venice’. He has praised gothic architecture as evidence of a craftsman’s personality and freedom. He believed that the factory-made works were to be soulless and be dishonest. In particular, William Morris was inspired by the chapter “On the nature of Gothic Architecture” in his novel and the idea of manufacturing and creating arts that should be handmade, called ‘handicraft’, was greatly influenced by Morris.

In 1859, Morris, along with Philip Webb, had designed a house for his family in London called “Red House”. Due to the colour of the brick, it holds this name. The building with steep roofs, L-shaped asymmetrical plan and pedestrian touch made everyone to recall the Gothic style. So, it is recognized as the first Art and Crafts building. His success inspired many people to create and spread a wide variety of art and artefacts.

Arthur Heygate Mackmurdo was the founder of ‘The Century Guild’ in 1882. It is a forum for all artists, where he aimed to preserve handcraft and the authenticity of the artist. Likewise, Eglantyne Louisa Jebb, founded the Home arts and Industries Association in 1884. Through this association, he funded schools and marketing opportunities for rural communities through handcrafting industry. Within five years, this culture had faced a vast growth with 1000 teachers and 5000 students. Art and Craft has started ruling this world day by day.

### **1.5 Importance of Art Education to visual impairment:**

Art is essential for life, and it should not be deprived of the blind because they also having the right to learn art. There are over 15 million blind people living across India. No one has learned or done any art activities in their lifetime. Even though there are many blind schools in India, nowhere the drawing is included as a subject. But children are taught geometry in schools without any visual concept of shapes. (Singh, Anisha. 2019)

Teaching drawing to children with visual impairment is not just about teaching them how to draw. Moreover, it helps them to understand the world and be aware of their environment and surroundings. “The drawing will help children with visual impairment to learn and adopt professional skills in a better way. Later we can introduce them with different forms of art and craft skills to earn a livelihood.” (Singh, Anisha. 2019)

Lack of vision does not mean that there is a lack of aesthetic sense. They can even enjoy the aesthetic sense and perceive the world through other senses. It is necessary for visually handicapped students to get opportunities and experiences with artwork in a meaningful way.

#### **1.4.1 Benefits of involving visual impairment in Art and Craft activities**

Art and Craft is an expression of all creative practices that fall into the category of decorative items and all handicrafts. There are no limits and restrictions to be followed in the fine art industry. So, involving persons with visual impairment is an experimental study to prove that they can also perform well and shine as normal people.

By introducing and involving the person in art and craft activities from their childhood will help to build their cognitive, physical and social development. Gaining of those skills will help the visual impaired person to walk with greater confidence and stay independent in society. Art activities,

- It helps to enhance the child's creativity, self-confidence and self-esteem.
- It even it helps to improve fine motor, perceptual, cognitive and social skills.
- It is a way to utilize their leisure time; it gives them a sense of peace, feel relaxed and get relive from stress.
- It gives an opportunity for self-employment services. (Land, D. H. 1998)

There are many simplest forms of art that can be applicable to visual impairment to perform artworks on waste materials. The stencil and decoupage art is one among the types of art with simple techniques.

#### **1.7 Emergence of Stencil Art**



**Figure 1.1 Stencil Art**

Stencil is the technique of visual arts. It is also referred to as “pochoir”. It was first developed as a paper-based stencil in China around 105 AD. It was used as an invention for printing techniques. The Japanese have improved the technique by bonding stencils together with human hair or silk. Their method of dyeing fabrics with stencils is known as Katazome.

This technique of art spread eventually to Europe in 1450 and immigrants brought this technique to become popular in the world. In the 20<sup>th</sup> century, it was commonly used for various purposes like decoration in home, on furniture, and in works of art. The stencil is one of the simplest and most accessible means of artistic intervention in the streets. (Xyntarianos, Paris. 2017)

In visual arts, Stencil is thin sheet of material such as a piece of paper, plastic, cardboard or metal with a design cut out from it. By using stencils, we can produce an image or pattern. Applying pigment over the gaps will help to reproduce or create a design. The technique that is used for creating art is known as stenciling.

Stenciling is a technique of reproducing designs by passing ink or paint over the holes in the cardboard onto decorates the surface. It is also the method of applying paint onto the surface by Sponging, spraying, rolling, brushing or dabbing through a cut-out that is placed on the surface.

### **1.8 Emergence of Decoupage Art**



**Figure 1.2 Decoupage Art**

Decoupage is the word originated from the French word “decouper”, which means “cutting out”. It is the simplest form of art, where we create unique pieces of work by gluing colourful cut-outs. It is the art of cutting and pasting cut-outs over the surface to look decorative. It is suitable for all types of materials like wood, metal, plastic, ceramics or glass, type surfaces.

Decoupage art has a long history. It was influenced by many countries till date. It originated in eastern Siberia even before the period of Jesus Christ. Later it spread to China in 12<sup>th</sup> century. Traced back the history of China proves that they use colorful cut-outs to decorate lanterns, windows and boxes.

In Europe around the 17<sup>th</sup> century, decoupage art has become more popular and started to be used in bookcases, cabinets and furniture for decoration. In the Victorian Era, all young women learned this decoupage art and did many projects as their hobby. Over their histories many famous painters have practiced this art, including Picasso, Lord Byron, Marie Antionette and more. We can even find traces of this art in the British Museum till date.

This type of art disappeared again it brought its life back in 20<sup>th</sup> century by Americans. Today, many people are doing this art on their cell phone cases, wine bottles, coasters, ornaments and much more. It is the art of decorating objects by pasting cut-outs in combination with some special effects with paints, glitters or decorative elements.

## **1.9 Benefits of introducing stencil art and decoupage art for children with visual impairment**

Introduction of stencil and decoupage art for children with visual impairment;

- Improves creativity
- Boosts self-esteem
- Improves eye-hand coordination
- Develop fine motor skills
- Improves patience and self-control and
- Provides self-employment opportunities

Today, there are tons of opportunities available for creative crafters, like art teacher, cartoonist, vocational trainer, fine art instructor, etc., Even it paved the way to earn and become more independent in their lives. They can also do freelancing jobs like selling their arts and teach art by conducting webinars online from their home. By using their creativity, they can create many handicraft items like bottle art, home decor items, etc., without any investment and sell them online. Because they are using waste materials for doing this art as a zero investment and to start this freelancing job.

The online platforms available for sell are,

- Whatsapp
- Instagram and
- Meesho

Through these apps, they can sell their art just by uploading the picture of the product to the customers and promoting your artworks through your friends and updating it in status. They feel more comfortable and easier to do these types of jobs.

## **1.10 Upcycling waste materials through art and craft activities**

Art and crafts is the wonderful methodology for teachers to implement the concept of recycling waste products with the creation of new artistic works. The type of activities will be carried out by the students' skills in problem solving, creative thinking, gaining aesthetic value, self-evaluation and self-recognition. (Heba Mansour, Fakhriya Al- Yahyai and Eslam Heiba, 2018)

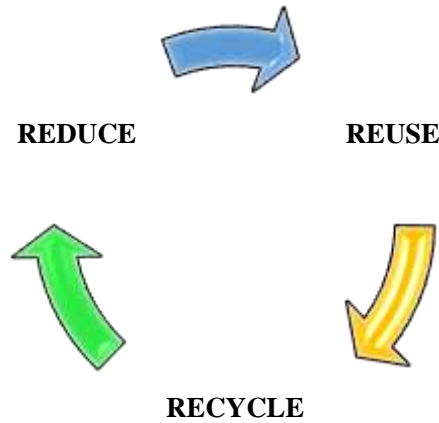
Reuse of waste materials by recreating it through art and craft will show the principles of renewable resource consumption, which possibly helps to create small scale industries as well as production methods and lifestyles of saving resources and protecting the environment. It helps to give a new sense of form and new life to convey the concepts of sustainable development and ecological design that rely on art. The application of recycled waste materials in the creation of art and craft culture will lead to promoting the green development, lifestyles and guide consumers in awareness of protecting the environment by using their creative achievements.

### **1.11 Notion of recycling waste through art**

Education plays a significant role in the development of individual skills, especially with critical thinking and creativity. Whereas, art education allows the individual to think freely, to be productive enough and creative in expressing their thoughts and increase the ability to face problems in several perspectives. It also develops the cognitive, affective and communication skills of an individual.

Art education is a modern education in the 21<sup>st</sup> century which provides all the requirements of society. It facilitates the transmission of knowledge, cognitive skills that supports innovation and to stimulate the creation of new knowledge and technology for recycling waste from the environment to enhance social life. (Heba Mansour, Fakhriya Al-Yahyai and Eslam Heiba, 2018)

Waste management is the word mentioned as the various schemes to manage and dispose of waste. The Weather Channel, has released an article on the topic '*These Indian Artists are Turning Waste into Art*'- by Kalyani Prasher on July 2019. They mentioned the survey of Indian Wastages that is about 60 million tons for every year. Among those only 60% of waste was collected and 15% of that is only processed. The rest of waste is left as landfills, or lies discarded in our cities.



**Figure 1.3 Waste management ‘3Rs’ strategy**

Recycling the waste products into a useful material and by reusing it properly will completely reduce the burden of our environment.

### **1.12 Rationale for the study:**

“Art” is an unreach term for the persons with visual impairment. It is because everybody thinks art is not for them. It is not true. They can also do art. No schools or any institution has included the subject of art in the curriculum for teaching persons with visual impairment. Even in the field of vocational training, the works that are related to drawing and painting is not appreciated.

A lot of research has proved that, children with visual impairment can draw whatever they feel to draw and paint because of their interest in their leisure time. By taking this thought, they were given training in art and craft works using waste materials and making them to draw and paint them in a meaningful way over the material. This training will also help them to teach the recycling concept of waste materials through art. This study helps to enhance the utilization of waste materials by decorating with art.

There are many of the simplest forms of art that can be applicable to visual impairment by performing artwork on waste materials. The stencil and decoupage art are one among the types of art with simple techniques. The students with visual impairment were involved in performing the simplest form of stencil and decoupage art. It improves their creativity in doing other forms of art. By learning this art, it enhances their problem-solving ability, independent living, and self-confidence. It even helps to utilize their leisure time well

by creating artefacts. It is not just teaching to utilize their leisure time but also to give them an idea for creating self-employment opportunities. There are tons of available opportunities related to the art and craft activities, like art teachers, freelancing jobs, creative artists, street artists, etc. Thus, the investigator realized the need and importance of this study. Hence, the title chosen for the present research is “Developing art and craft skill using stencil and decoupage among children with visual impairment using waste materials.”

### **1.13 Statement of the problem**

The title of the study is “**Developing Art and Craft skill using Stencil and Decoupage among Children with Visual Impairment using Waste Materials.**”

### **1.14 Definitions for the study**

#### **Blindness and low vision**

According to RPWD Act, 2016 “blindness” means a condition where a person has any of the following conditions, after best correction;

- Total absence of sight; or
- Visual acuity less than 3/60 or less than 10/200 (Snellen) in the better eye with best possible correction; or
- Limitation of the field vision subtending an angle of 10 degree.

“Low vision” means a condition where a person has any of the following conditions namely;

- Visual acuity not exceeding 6/18 or less than 20/60 up to 3/60 or up to 10/200 (Snellen) in the better eye with best possible corrections; or
- Limitation of the field of vision subtending an angle of less than 40 degree up to 10 degrees.

#### **Stencil art**

Stenciling, in the visual arts, a technique for reproducing designs by passing ink or paint over holes cut in cardboard or metal onto the surface to be decorated.

-Encyclopaedia Britannica

#### **Decoupage art**

It is the art of decorating surfaces by applying cutouts (as of paper) and then coating with usually several layers of finish (such as lacquer or varnish).

- Merriam-Webster

### **1.15 Objectives of the study**

The objective of the study were to,

1. Find out the existing level of Pre requisite skill related to art and craft using waste materials among totally vision impaired and low vision students.
2. Compare the mean scores of Stencil and Decoupage art with respect to totally vision impaired and low vision separately before and after intervention.
3. Compare the mean scores of Stencil and Decoupage art with respect to type of disability, onset of disability and Grade before and after intervention.
4. Compare the mean scores of Stencil and Decoupage art with respect to type of school studied before and after intervention.

### **1.16 Hypothesis of the study**

The study explores the hypothesis as

1. There is no significant difference in the mean score of pre and post-test with respect to the development of art and craft skill using stencil and decoupage.
2. There is no significant difference in the mean score of stencil and decoupage art with respect to totally vision impaired and low vision before and after intervention.
3. There is no significant difference in the mean scores of stencil and decoupage art with respect to onset of disability and Grade before and after intervention.
4. There is no significant difference in the mean scores of stencil and decoupage art with respect to type of previously school studied before and after intervention.
5. There is no significant difference in the mean scores of stencil art with respect to totally vision impaired and low vision before and after intervention.

6. There is no significant difference in the mean scores of stencil art with respect to onset of disability and Grade before and after intervention.
7. There is no significant difference in the mean scores of stencil art with respect to the type of school previously studied before and after intervention.
8. There is no significant difference in the mean scores of decoupage art with respect to totally vision impaired and low vision before and after intervention.
9. There is no significant difference in the mean scores of decoupage art with respect to onset of disability and Grade before and after intervention.
10. There is no significant difference in the mean scores of decoupage art with respect to the type of school previously studied before and after intervention.
11. There is no significant difference in the mean scores of pre and post-test with respect to stencil and decoupage art.

### **1.17 Scope of the study**

The present study may be helpful to the education of differently-abled children, general education teachers, parents, teacher preparation-centres and to policy makers. The result of the study may be useful in the following way.

- The study helps students with visual impairment to get involved in the field of Art.
- The study would guide students with visual impairment to utilize their leisure time.
- This study may provide an idea to find other types of art that is suitable for Persons with Visual impairment.
- This study may be an eye opener for implementing the new sector for Persons with visual impairment in Vocational Training Program.
- Developing the skills of Art and Craft will help students with visual impairment to enhance self-confidence and self-esteem and it will also pave the way for self-employment.

### **1.18 Delimitations**

The delimitations of the study were

1. The present study was confined with 30 samples
2. The present study was conducted only for girls
3. The study was confined with only two types of art
4. The study was restricted with Trichy district

### **1.19 Organization of the study**

The study on “**Developing Art and Craft Skill using Stencil and Decoupage among Children with Visual Impairment using Waste Materials**” is delivered in five chapters.

**Chapter I:** First Chapter includes introduction, historical perspective of visual impairment in education, importance of art education for visual impairment, Emergence of Stencil and Decoupage Art, Up-cycling of waste materials with using art, Rationale for the study, Objectives, Scope and delimitations of the study

**Chapter II:** The second chapter collects and presents the data that related to the topic in Review of Literature.

**Chapter III:** The third chapter explains about the construction of tool, selection of samples, method and procedure adapted for the study, administration of tool and Data collection procedure.

**Chapter IV:** The fourth chapter deals with the interpretation, analysis and tabulation of the data in detail.

**Chapter V:** On this chapter it reports the findings, discussion, suggestions and recommendations. It also complied with of bibliography and appendices.

# **REVIEW OF LITERATURE**

**CHAPTER II**  
**REVIEW OF LITERATURE**

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<b>S.NO</b>	<b>TITLE</b>
<b>2.0</b>	<b>INTRODUCTION</b>
<b>2.1.</b>	<b>DEFINITION</b>
<b>2.2</b>	<b>PURPOSE OF LITERATURE REVIEW</b>
<b>2.3</b>	<b>ART EDUCATION</b>
<b>2.4</b>	<b>NEED OF INTRODUCING ART EDUCATION TO CHILDREN</b>
<b>2.5</b>	<b>VISUAL ART EDUCATION VERSUS DISABILITY</b>
<b>2.6</b>	<b>WAY OF PROMOTING ART AND CRAFT SKILL FOR CHILDREN WITH VISUAL IMPAIRMENT</b>
<b>2.7</b>	<b>RECOVERING THE WORLD BY RECYCLING WASTE THROUGH ART</b>
<b>2.8</b>	<b>CONCLUSION</b>

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## **CHAPTER-2**

### **REVIEW OF LITERATURE**

#### **2.0 Introduction**

Review of literature is pertinent because without this it becomes a very toughest job to understand the topic. Even it helps to know the related research that already done on it, to understand how it was researched and help to address the key issues of the study. (Chris Hart, 2018)

#### **2.1 Definition**

“A literature review surveys books, scholarly articles and any other sources relevant to a particular issue, area of research or theory and provides a description, summary and critical evaluation of these works in relation to the research problem being investigated”.

- Fink, Arlene, (2014).

#### **2.2 Purpose of Literature Review**

Literature review is very much important for the research student and the practitioner. This is because it helps to focus on the topic, methodology particulars and originality of topic is often related to or depends on critical reading of wide-range of literature. It is a systematic way of identification, selection and analyzing the documents that is related to the research problem.

Without doing it in a proper systematic way then it would become very difficult to do your research in application of new methodology. ‘A good literature review does not include everything that has been found; it is selective, only presenting in discussion work that is relevant to the research itself. It is, therefore, important to justify the inclusion and exclusion criteria.’ (Chris Hart, 2018)

#### **2.3 Art Education**

Eisner, E. W. (2001) conducted a study on “Should we create new aims for art education?” He stated that, “Art” is the term that acknowledges and celebrates the differences in cultural practices, values, gender and lifestyle. He experienced that it gives strength on new pressures that put over educators to meet uniform accountability standards defined

largely in terms of student test performance. He insisted that Art prescribes the use of a common curriculum content believed to be truly foundational to each of the disciplines.

Anderson, T. (2003) on his study “Art education for life”, argued that, Art is a search for meaning, and should be taught and learned in that context. The immediate goal of an art is to understand ourselves and others better, allowing more intelligent and meaningful action in the arena of life. Towards the end he suggested that the social agenda of art education, in a world is both increasingly interdependent and turbulent that can be the construction of community through personal, group-centered and cross-cultural understandings approached through art. Also, he examined about the traditionalism, modernism, postmodernism and contemporary visual culture for content and strategies to serve the purposes of art of life and construct the outline of a model for instruction utilizing the concerns.

Stankiewicz, M. A. (2001) investigated a study entitled on “Roots of Art Education Practice. Art Education in Practice Series”, he traced the thematic history of art education that deeply rooted during the 19<sup>th</sup> and 20<sup>th</sup> centuries into educational, artistic and social contexts. He stated the situation of art teachers’ performance in public schools. Thus he explained the development of art education in professional practices with the development of publicly funded school systems in North America. The chapters in the book explore some changing ideas about art that led to conflicts among art teachers and general educators; impact on art production and instruction of technologies for image reproduction; and ways that modern social values affected art education. And the chapters in the book is divided into six chapters; among that the book starts with of the chapter called “Anyone Can Learn to Draw” yes, this term impress the investigator to take up the study.

Macdonald, S. (2004) conducted a study on “The history and philosophy of art education”. He investigated the development of art and design of art education in Italy, France, Britain, Germany, and the United States. The study traced the philosophies of teachers from the age of the guilds and the academies to today. He pointed out that the knowledge of the principles and methods of art education is essential for true understanding of the art of different periods. Even he clears that art education should be studied within the existing education disciplines of history, philosophy, psychology and sociology of education.

Stankiewicz, M. A. (2003) did a study entitled on “Between technology and literacy” the writer states as, Art education exists between the methods of social groups use to equip

themselves with material objects, to shape and control their environment, and the mastery of specific technologies used to communicate ideas and values. Art making is a means of technical literacy, responding to visual images that has been used as a means to maintain social groups and continue with cultural traditions. Art education itself can be considered as one of many technologies that is useful in managing a complex society, at the same time as it is perceived as a means of human liberation.

## **2.4 Need of Introducing Art Education to Children**

Gardner. H (1990) did a study entitled on “Art Education and Human Development.” Here, he suggested the paths for policies and practices that should be taken for art education. He has done research in several areas about human development and human development from an artistic perspective. Through this book the author says, art education will truly support in the process of human development and it helps to articulate the ideas to be enlighten. In examining the experiments of art education, it reveals the necessity of three factors to learn art education effectively,

- Suitable curricular materials
- Excellent teacher training and
- Suitable mode of assessment

In this paperback, he noted “young children are simply provided with lots of inviting materials and encouraged to draw or craft whatever they like.” In early years of schooling, the children are provided with lot of materials to do art and craft works. They had the liberty to do any type of arts as per their wish.

Walker, S. R. (2001) conducted a study on the topic “Teaching meaning in Artmaking. Art Education in practice.” This book shows the approach that extends on comprehensive art education that embraces interdisciplinary character through ideas and particularly beyond discipline. Especially in sixth chapter, the author examines the use of ideas in art making will provide the holistic learning experience for students. The approach in this book extends somewhat beyond comprehensive art education to embrace a more interdisciplinary character, through an emphasis on big ideas the overarching notions that reach beyond any particular discipline. Each chapter in the book focuses on one component. Chapters in the book are: (1) "Big Ideas and Artmaking"; (2) "Personal Connections"; (3) "Building a Knowledge Base for Artmaking"; (4) "Problem Solving"; (5) "Setting Boundaries"; (6)

"Designing Studio Instruction"; and (7) "Ways of Working: Artist's Practices." Chapter one explores the concept of big ideas and lays the foundation for the subsequent chapters. Chapter two considers the importance of establishing personal connections to big ideas, while Chapter three argues for building a knowledge base for big ideas. Chapter four investigates problem solving with big ideas; Chapter five looks at the setting of aesthetic boundaries with choices of media, formal qualities, subject matter, styles, and techniques to express big ideas. Chapter six examines the use of big ideas in designing artmaking instruction into a holistic learning experience for students. Chapter seven addresses fewer concrete aspects of the artmaking process (such as risk taking, experimentation) that have implications for classroom instruction, and offers guidance to teachers for implementing the artmaking process in a manner that encourages inquiry and discovery. An Appendix contains activities and additional information.

Lynch, Grace Hwang (2012) has published an article on "The importance of art in child development" here he states that in recent years, school curricula in the United States have shifted heavily toward common core subjects of reading and math, but what about the arts? Although some may regard art education as a luxury, simple creative activities are some of the building blocks of child development. Learning to create and appreciate visual aesthetics may be more important than ever to the development of the next generation of children as they grow up.

Fox, J. E., & Schirmacher, R. (2014) did a study entitled on "Art and Creative development for young children." here author says as "Art education and artistic processing help children to understand their world." By looking at art, children learn to make meaning of symbols that communicate ideas, feelings, emotions and experiences to get shared. Art allows a child to explore and experiment the things around and enhance their creativity. The creative of self-expression will helps to enhance their self-esteem.

Shulsky, D., & Kirkwood, D. (2015) has investigated an article on "Beyond tempera paint: authentically exploring visual art in early childhood." Here, he stated as "All children have the right to creative expression through arts." The creation of art will improve critical thinking, reflection and problem-solving skills. Introducing art education into the curriculum can embrace optimal education and development. In this article, the authors outline the benefits of art education and explore the ways to integrate into classroom and curriculum.

## **2.5 Visual Art Education versus Disability**

Guay, D. M. (2003) has published an article on “Paraeducators in art classrooms: Issues of culture, leadership, and special needs.” Here the research was done as multi-site analysis. It examines about the instructional, inclusive and integrated classrooms of art teachers who teach students with disabilities. Even it describes about the approaches to art instruction for students with disabilities. In general, Para educators are labelled as untrained, diminish learner, marginalize and disempower students. So, he argued for the need of leadership and supervisory skills in teacher education programs and for learning to provide opportunities for students with severe disabilities to communicate through visual means of chosen ideas and understandings.

Derby, J. (2011) did a study entitled on “Disability studies and art education”. In this article he promotes the field of disability studies as a valuable resource for expanding art education’s concept of disability and as a promising venue for interdisciplinary dialogue. While art education has persistently supported special education since its inception, disability advocacy has advanced in the past two decades toward self-awareness, self-reliance, and self-expression. The article demonstrates how disability studies, as the academic manifestation of this trend, can critically elaborate disability discourses in art education, such as those which espouse special education and the uncritical use of pejorative disability metaphors. The article concludes by exploring possibilities for art education researchers to contribute to disability studies and to collaborate on research as an interdisciplinary project to advance both fields.

Derby, J. (2012) conducted a study entitled on “Art Education and Disability Studies”. In this article explores the field of Art Education as a valuable contributor to Disability Studies. Art Education has longstanding ties to disability research and pedagogy, and recent advancements in Art Education as well as Disability Studies closely align the two fields. Their mutual investment in visual culture studies engenders the possibility for a transdisciplinary space in which disability can be explored in new pedagogical ways to yield unique artifacts. Through several Art Education perspectives, he proposed strategies for interjecting meaningful art activities into post-secondary, humanities-based Disability Studies curricula. Disability studies has gained stature and confidence as a “fully legitimate area of

the study” with a “strong sense of identity”, that expands the boundaries of learning by increasing attention to art and visual culture.

Penketh, C. (2014) investigated a study on the topic “Putting Disability Studies to Work in Art Education” here he suggests a form of action that creates opportunity for something to be done. This article proposes that the lens of critical social pedagogies applied to work relating to gender, race and class should be extended to disability in order to promote critical engagement through art education rather than critical avoidance. Drawing on Elliot Eisner's six lessons in what can be learnt from the arts, the article concludes by recognising the importance of art education as a means of epistemic validation, where different ways of being in the world are valued. Art education and arts practice offer a means of valuing and expressing the ‘dynamic difference of what it means to be human’. The article argues that the combination of disability studies and art education can, therefore, be a force to be reckoned with. Art education refers to the visual and tactile arts in education.

Lowe, Eric. (2016) did a study entitled on “Engaging Exceptional Students through Art Activities” here he states as, Art has the capacity to engage exceptional learners, regardless of the nature of their exceptionalities. Students who experience difficulty with academic subjects may enjoy visual art activities with which they engage holistically to learn problem-solving skills and interact positively with their environment, including the social environment of the classroom. When art educators are included in the teams that develop students' Individual Education Plans (IEPs), they can support the teams' efforts to meet the students' learning needs by finding hands-on ways to develop skills that apply to other classroom contexts. Whether gifted or challenged by physical, mental, intellectual, emotional, or behavioural disabilities, exceptional students can find personal success in art. “Art rooms are mini social environments where the students have the opportunity to move around and socialize with others.” When students learn through visual arts, such as drawing, painting, printing, collage or sculpting with clay will get experience through real problem solving, critical reflection and observation. The art room is also an interactive social environment. The art room is the space that used to learn art activities. Students with learning disabilities will benefit from art activities. In participating art activities, the student is the creator, constantly making decisions through trial and error.

Penketh, C., & Adams, J. (2019) conducted a study entitled on “Introduction: The Biopolitics of Art Education” This issue of the *Journal of Literary & Cultural Disability*

*Studies* offers a timely opportunity for an extended discussion of current practices at the intersection of art education and disability studies, a discussion that has the potential to further practice and theory in both domains. Art education has an obvious role in the development of our understanding of culture and is, like all forms of education, shaped by explicit as well as implicit processes of cultural production. Literary and cultural disability studies have considerable potential for enabling us to understand the relationships among disability, culture, and society at a deep ideological level that impacts on art education at a curricular level and into arts practice. The articles in this special issue further the argument that art educators are particularly well placed to respond in creative and innovative ways to potentially restrictive normative practices and rigid assessment regimes at the heart of disabling school practices. Emerging in these articles are highly reflective insights from disabled and nondisabled art educators working in compulsory and post-compulsory sectors and who acknowledge disability as a creative resource.

## **2.6 Way of Promoting Art and Craft Skill for Children with Visual Impairment**

Land, D. H. (1998) investigated a study on “Visual art and students with visual impairments” This study proposed to investigate, using qualitative research methods, attitudes of students who are visually impaired, in junior high and high school, as related to the visual arts and their participation in visual art activities. It also investigated the attitudes of junior high and high school art teachers regarding students who are visually impaired participating in art classes. Even, this study examined recurring themes that emerged in the process of investigation through face-to-face interviews with students; ten who were blind, ten who had low vision and ten art educators in the southwest United States. Teaching art for visually impaired is been a toughest job for art educator even they are expert in art education. “In teaching art for visually impaired, as Art educator he was filled with self-doubt. Many art educators feel the same because they thought the sense of sight is the decisive factor of artistic experience and ability. But the examiner thinks; for the student who is visually impaired, the development of his conception of the world and the environment around him, he must rely on his partial visual skills and the use of his remaining senses.” He finally concluded as, art education is important for students in junior high and high school. It can provide a chance for individual thinking and problem solving. It also provides a break from the usual structured academic learning and a chance for the students to express their feelings and feel that their artwork is important to themselves and to others. Art education for students

with visual impairments whether the student has low vision or blind is important for the same reasons. Visual art should be no less Important for these students simply because of the established norms of the visual parameters of the class. Educators, including art educators, special educators, college professors, and teachers of the visually impaired should continually seek ways in which students with visual impairments can fully participate, understand, and develop their individual creativity in a meaningful way through the visual arts. Traditionally, low vision or partially sighted students have not been encouraged, but the author believed that many talented artists have gone undiscovered because it has been assumed that visually impaired people cannot have artistic talent and would not have the physical dexterity to execute their designs. Here, he mentioned the research done by Feld and Hall. In the research they use the closed-circuit television as an adaptation for seeing and drawing for low vision students, proved that those students could express themselves through art and develop drawing skills. Even the success in drawing was noted to have an effect on improved confidence in their ability to function visually as well as a new feeling of self-worth.

DiGiulio, Deanna. (2017) published an article entitled on “The Use of Art Therapy with the Blind to Impact a Sense of Capability” this study looked at the ways in which the practice of art therapy could potentially help blind individuals cope with the loss of sight, and feel more capable in accomplishment through the use of tactile art materials. While art is primarily considered a visual tool, the physical nature of some materials can provide relief and autonomy for those without sight. The research was conducted by looking at the psychosocial aspects of dealing with blindness, researching the therapeutic benefits of art therapy, and conveying examples of successful case studies that used tactile materials in different ways. Based on several findings and a case study, this study concluded that the intervention of art therapy with tactile mediums did relatively have a positive impact on blind clients’ sense of capability. Overall, art therapy with the visually impaired experiencing mental health and behavioral issues was shown to provide moderate improvement in quality of life, therapeutic relief, a sense of self-accomplishment, and a better understanding of themselves through physical materials. Here he shared an example of art therapy that can be used for blind person in making of art that followed by a teenage girl who was partially sighted. She makes “personality globs” out of clay and draw “whatever her brain and hands tell her to do.” After she expressed, she feels more relaxed in creating sculptures and images. Clay is a great medium beneficially for the blind and the most common other types of

materials such as sand, flowers, rocks, beads, hot glue, finger painting, gems, tape like other materials to be used incorporating with drawings and paintings. Along with materials in adding some physical property can be used to create types of mixed media artworks that help to blend the three dimensional and two-dimensional properties of art making. Using these types of materials with drawing and painting instead of separately can help promote a sense of capability in those who are blind by taking a traditionally flat and visually based way of art making.

Priyacharry. (2018) did a study entitled on “Art you can feel: Textile cottages”. Through Youth4Jobs they implement a new program called ‘Not Just Art’s.’ through this program they involved many visually handicapped children to create many artefacts and sell their artwork on the international stage. The major aim of the program is to support the artists with disabilities in producing fine art. They impart this program in residential government school that located in Hyderabad. This program designed to equip disabled children and teens with employability and life skills. Around 40 students were attended this program. “It was a great success on all accounts: the students were joyous at having successfully attempted a new activity and the school teachers were shocked that they could artwork without seeing it.”

Jain, A., Chen, C., Thormahlen, T., Metaxas, D., & Seidel, H. P. (2015) conducted a study on “Multi-layer stencil creation from images” here discuss about the stencil art as, A stencil is a thin sheet of material, such as paper, plastic, or metal, with certain patterns cut from it. Applying a pigment through the cut-out holes produces a design on an underlying surface. Using multiple overlapping stencil layers, artists can create intricate, yet reproducible imagery on a variety of surfaces. Traditionally, artists have to design not only the final appearance, but also each individual stencil layer. A stencil layer needs to be connected, geometrically simple, and physically stable. Taking all these constraints into account during the design process is difficult and unintuitive even for skilled artists. In this paper, we propose a system which separates the artistic design stage from the complex and tedious task of stencil creation. For a given user design, our algorithm automatically generates a set of stencil layers satisfying all required properties. The task is formulated as a constrained energy optimization problem and solved efficiently. Experiments, including a user study, are carried out to examine the complete algorithm as well as each individual step.

Brisbin, Christopher A. & Osborne, Lindy (2008) did a study entitled on “Stencil art” here he says, it is an explorative component of the second-year architectural design studio,

conducted in the first semester of 2008 in the School of Design, Queensland University of Technology, students explored the formal and compositional character of important architectural buildings drawn from the canon of twentieth-century Architecture. Students interrogated these exemplars seeking meaning and truth within the expression, techniques, tactics, and identity of the work, and the architect whom fashioned them and 13 Students were introduced to Stencil Art as a representational technique through which to compliment conventional means of representation and expression already at their disposal, i.e., plan, section, and elevation. Students immersed themselves in the stencil art medium, haptically engaging with sticky and viscous nature of various kinds of spray paints mediums, whilst also exploring the compositional effects of the crafted cut-out stencil masks used to sequentially build up layers of pictorial richness in their artworks. These stencil masks therefore became expressive devices in their own right, each with their own successive layer of diagrammatic expression, unique spatiality, and representational character of 13; Through this process the resulting stencil artworks attempt to expose the formal motifs, shapes, silhouettes, and iconography inherent within the rich tapestry of exemplary architectural projects under investigation through this Stencil Art project.

## **2.7 Recovering the world by recycling waste through art**

Björkvall, A., & Archer, A. (2016) conducted a study entitled on “Ecologies of ‘upcycling’ as design for learning in Higher Education” here he says as society changes, new ways of understanding and using existing semiotic resources are needed. This study looks at artefacts from a social semiotic perspective in order to explore the concepts of ‘recycling’ and ‘upcycling’ and their relevance for pedagogy in Higher Education. We look at recycling in terms of ‘texts’ and employ methodological tools from multimodal discourse analysis. ‘Recycling’ involves converting materials from one product to create a different product with a different function, without necessarily adding any type of value. In ‘upcycling’, economic, aesthetic or functional value is always added. ‘Upcycling’ can thus be understood as a process of recontextualization of semiotic resources, in both spatio-linguistic and sensory terms. This paper looks at how resources are recontextualized as part of global ecologies of production and consumption. Then, we explore these insights in the pedagogical domain, looking at possible implications of the principles of ‘upcycling’ and value adding through design as a means for educating global critical citizens.

Maaruf, S. Z., Abdul, W. N. N. H. W., & Sabri, M. F. (2021) investigated a study entitled on “Upcycling junk art and craft module to nurture creativity of children” here the authors speak about, *Up-cycling is a sustainable alternative incorporating the prevalent 3Rs of Recycle, Reuse, and Reduce of used items in campaigns to save the environment. The ‘DIY Art and Craft Activity Module’ is used as a scaffolding tool to enhance environmental awareness and its impact among primary school children through Visual Arts Education. This research utilized the Design Development Research Method (DDR) comprising of three phases namely; Phase 1: Needs Analysis, Phase 2: Design and Development, and Phase 3: Implementation and Evaluation. The data was collected by interviewing Visual Art teachers on the usability of the module and document analysis on the collection of artworks produced by students. Findings of this study demonstrated positive feedback from the teachers and students on the usability of the Junk Art module as supplementary learning material in order to enhance recycling awareness among Primary School students through Visual Art Education.*

Mansour, H., Al-Yahyai, F., & Heiba, E. (2018) did a study entitled on “The Recycling Concept in Art Education at Sultan Qaboos University” this study is Regarding the overall economic characteristics and innovation levels of developed countries. Projects on wastes which include the three ‘Rs’ – reduce, re-use and recycle – as part of a waste reduction strategy are being applied in education to progress the efficiency of training students in this field and thus generate a collaboration between academia and production. Art crafts created from recycled materials as part of the economy are relatively new. It requires a new teaching methodology to allow the implementation of the recycling concept in the creation of new artistic products. This can be carried out by activating the students' skills to be effective in solving problems solving, thinking creatively, gaining aesthetic value, self-evaluating and self-recognition in order to keep up the innovations of the age. This study establishes the attempt conducted in the art education department at Sultan Qaboos University to examine the use of waste materials in teaching the course of Experiment with Different Materials. The research adopted the exploratory and descriptive research methods where the created designs were analyzed from the aesthetically and practicality points of view. Results indicated differences in the student performance when recycling the waste products. This is because the art application become more practical, interactive, interesting and real in creating aesthetic recycled products. As a result, this research paper introduced

how to educate the future generation how to make recycled artistic products, regarding the recovering and reusing waste products from household use, and thereby reducing their burden on the environment.

Siu, K. W. M., Wong, Y. L., & Lam, M. S. (2019, July) conducted a study entitled on “Importance of Involving Children in Designing Recycling Facilities: A case Study of Hong Kong Children Collecting and Recycling Recyclables” This study, Given the importance of recycling to ensuring an environmentally sustainable future, it is imperative that children be taught to recycle at home. Yet in major metropolises such as Hong Kong, household recycling is still uncommon and relevant knowledge is not passed between generations. Based on a Hong Kong case study, the study reveals the importance of involving children through teaching children to design and make their own recyclable storage bags. The findings show that children who attended a lecture about environmental protection and/or workshops on making recyclable storage bags did not initially have recycling habits, but they were more eager to recycle afterwards. More involvement in designing recycling gadgets and facilities would result higher participation and motivation. The study thus provides strong evidence of the effect of children’s involvement in recycling activities through designing and making recycling-related items.

## **2.8 Conclusion**

The literature review that presented in this chapter will gives a clear understanding of the research that done earlier. These reviews will help to picturize the need and importance of the study. Even it helps the investigator to carry out the study very well. A thorough review provided the necessary insight in selecting the right variables for the present study. A detailed description of the variables and the methodology of the research are given in the next chapter.

# **METHODOLOGY**

**CHAPTER III**  
**METHODOLOGY**

<b>S.NO</b>	<b>TITLE</b>
<b>3.0</b>	<b>INTRODUCTION</b>
<b>3.1</b>	<b>SITE SELECTED</b>
<b>3.2</b>	<b>SECLECTION OF SAMPLE</b>
	3.2.1 DISTRIBUTION OF THE SAMPLE
<b>3.3</b>	<b>VARIABLES</b>
<b>3.4</b>	<b>DESIGN</b>
<b>3.5</b>	<b>TOOLS USED FOR THE STUDY</b>
<b>3.6</b>	<b>SCORING PROCEDURE</b>
<b>3.7</b>	<b>PILOT STUDY</b>
<b>3.8</b>	<b>IMPLEMENTATION OF THE STUDY</b>
<b>3.9</b>	<b>DATA COLLECTION PROCEDURE</b>
<b>3.10</b>	<b>DATA ANALYSIS</b>
<b>3.11</b>	<b>CONCLUSION</b>

## **CHAPTER- III**

### **METHODOLOGY**

#### **3.0 Introduction**

Research is the process of acquiring knowledge. Every research requires a systematic approach with intent plan and intervention or interpretation of the gained information. This part comprises with various predefined components like aims, population, technique, outcome and statistics.

Research methodology is the specific procedures or techniques used to identify select, process and analyze information about a topic. In a research paper, this section allows the reader to critically evaluate overall study validity and reliability. The methodology chapter should justify the design choices, by showing that the chose methods and techniques are the best fit for the research aims and objectives, and will provide valid and reliable results.

The rationale for the present study along with its objectives and hypotheses has been given in chapter I. The second chapter was devoted to the review of studies related to the work. The present chapter deals with the description of the site, sample, design, tools, procedure of data collection and data analysis. The details in respect of each of them are given in different captions.

#### **3.1 Site selected**

The study was conducted in Government Girls Higher Secondary School for Blind in the Trichy district of Tamil Nadu.

#### **3.2 Selection of the sample**

For the study the investigator has selected 30 students with visual impairment from grade VI to IX in the selected special school. The sample comprised with of 15 totally vision impaired students and 15 of them are low vision. A stratified random sampling technique was adopted for the selecting the samples.

#### **Distribution of sample**

The researcher identified 30 samples from special school for the present study. The distribution of sample is split according to their Grade and their category of visual impairment.

**Table 3.1 Distribution of the sample based on their disability and Grade**

S. No.	Name of the school	Group I (VI & VII)		Group II (VIII & IX)	
		TVI	LV	TVI	LV
1.	Government Girls Higher Secondary School for Blind	4	7	8	11

(Category- TVI- Total Vision Impairment; LV- Low Vision)

### 3.3 Variables

The variables selected for the study are given below

**Table 3.2 Variables and their levels**

VARIABLES	LEVELS
<b>Independent variables</b>	
Type of disability	<ul style="list-style-type: none"> <li>• Low vision</li> <li>• Total Vision Impairment</li> </ul>
Onset of disability	<ul style="list-style-type: none"> <li>• Congenital</li> <li>• Acquired</li> </ul>
Grade	<ul style="list-style-type: none"> <li>• Group I: VI &amp; VII</li> <li>• Group II: VIII &amp; IX</li> </ul>
Type of school previously studied	<ul style="list-style-type: none"> <li>• Inclusive School</li> <li>• Special School</li> </ul>
<b>Dependent variables</b>	

<p>Developing Art and Craft Skill using Stencil and Decoupage among Children with Visual Impairment using waste materials.</p>	<ul style="list-style-type: none"> <li>• Basic knowledge for Art and Craft <ul style="list-style-type: none"> <li>• Stencil art</li> <li>• Decoupage art</li> </ul> </li> </ul>
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**3.4 Design**

For the study, “Developing Art and Craft Skill using Stencil and Decoupage among Children with Visual Impairment using waste materials” followed the Quasi experimental research design. This study compiled with of pre-test, intervention and post-test to collect the required data.

The layout of the design carried out in this study is given below.

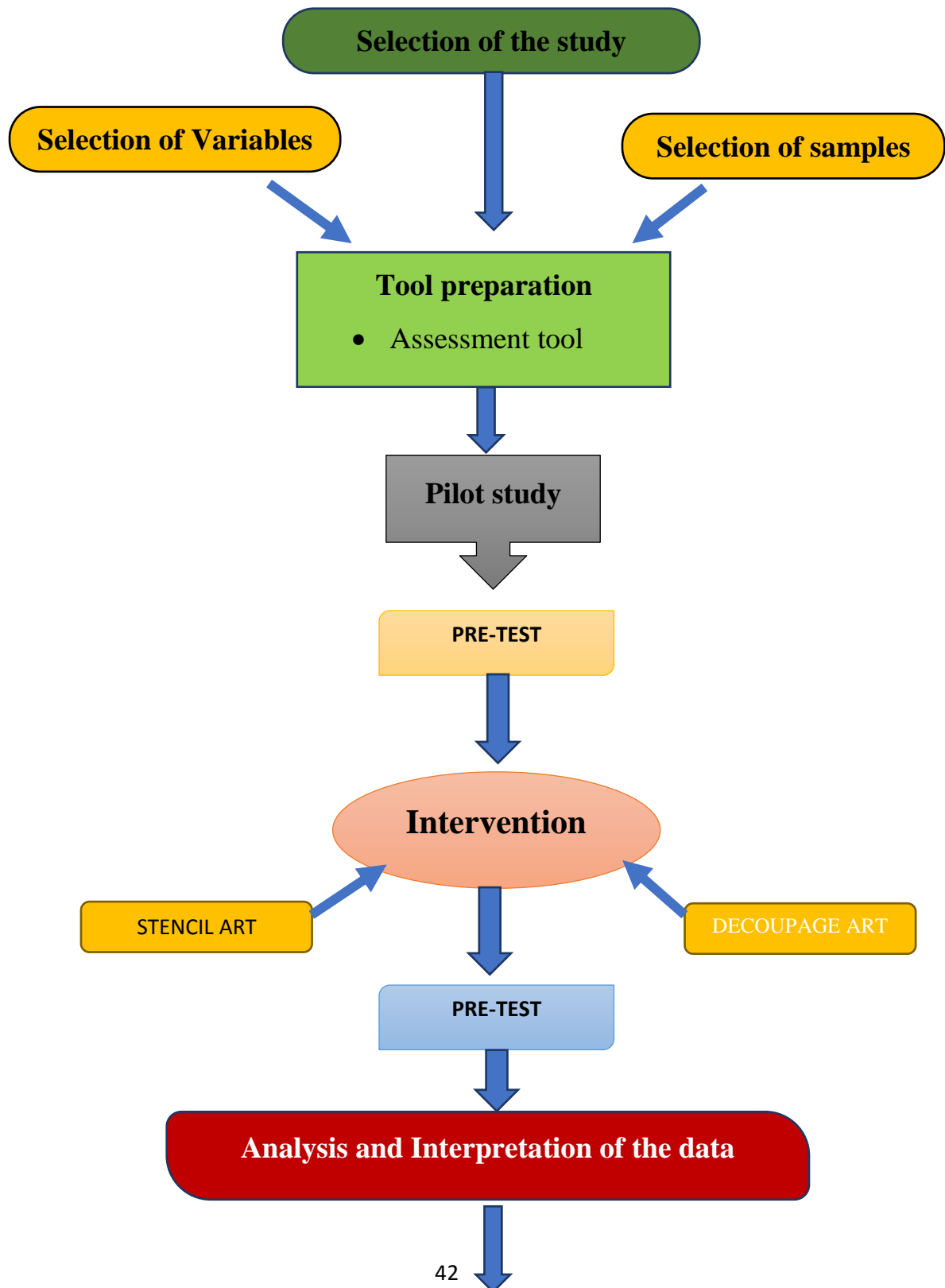
**O1 X O2**

Here **O1**- Pre-test observation

**O2**- Post-test observation

**X**- Treatment

The investigator conducted the pre-test and given post-test for the same existing group. There is no control group for the chosen study. Stratified Random sampling method was used for the selection of sample. Hence, it comes under the quasi-experimental design.



## Result and Discussion

**Figure 3.1 Design of the Study**

### **3.5 Tools used for the study**

#### **1. Personal Data Bank**

This is to collect general information of the sample related to Type of disability, onset of disability, percentage of disability, Grade and type of school previously studied. After selecting the samples for the study, the investigator collects the related details from the students before conducting pre-test.

#### **2. Construction of tool**

The investigator has assessed the eye-hand co-ordination of the students with visual impairment which was considered as pre-requisite skills using a questionnaire consists of twelve questions (*Annexure I*)

The investigator has measured the basic knowledge, concept and understanding of Art and Craft skill using Stencil and Decoupage on waste materials using a questionnaire consists of 25 questions that covers the topics of Art and Craft skill which is related to Stencil art and Decoupage art that is suitable for waste materials. The same tool was used for pre-test and post-test to measure the Art and Craft skill on waste material.

### **3.6 Scoring procedure**

#### **3.6.1 Prerequisites Skill Assessment**

The investigator used pre-requisite skill assessment tool consisted of twelve question to measure the eye-hand coordination of the student. While assessing the eye-hand coordination of the student, if the student scores less than 5, it seems they were unable to perform the stencil and decoupage art. If the child scores between 5 to 9. It resulted that they have an ability to perform the art but, they need some support to complete the art. If the child scores above 9 means, they can perform the art well when compare to other students on their own.

- For each correct response, score 1 is given.

- For each incorrect response, score 0 is given.

### 3.6.2 Art and Craft skill Assessment

The investigator used the Art and Craft skill assessment tool which consisted of 25 questions related to knowledge about art and craft skill using Stencil and Decoupage using waste materials. The same tool was used for Pre-test and Post-test to measure the art and craft skill.

**Table 3.3: Assessing the art and craft skill using stencil and decoupage**

<b>Response</b>	<b>Score</b>
Correct response	1
Incorrect response	0

### 3.7 Pilot Study

Pilot study was conducted by administering assessment tool to five students with eye-hand coordination and visually impairment. They were asked to complete the designed questionnaire to measure the art and craft skills among Students with Visual impairment. The tool was found to be reliable and administered to the whole group of samples. The reliability of the Cronbach Alpha is 0.82.

### 3.8 Implementation of the study

#### (a) Pre-test

This is to identify and measure the previous knowledge of Stencil and Decoupage Art among students with Visual impairment. Pre-test was conducted with using the designed tool by the investigator and the response was noted. The test was conducted for 30 minutes, which covered all questions in Annexure II.

#### (b) Intervention

Intervention was given based on the student's performance in the pre-test. The investigator has checked their eye-hand coordination level of the student before involving them in the intervention process. During intervention, the performance of the child was observed and the needed support was given to them.

Intervention strategies were changed according to the student's ability and skill while performing the art and craft activity that was given by the investigator. The students with visual impairment were asked to bring any of the waste materials of their choice, like water bottles, cardboard boxes or sheets, etc. which are needed for the activity. The rest of the materials that were needed for the intervention process were provided by the investigator.

### **Initial Call**

It is the first and best step to be taken in teaching Arts and Crafts. It is the motivational part for students with visual impairment. It will create interest and motivate the students to perform well during activities. This session will provide the basic Components of Art and Craft, Colour Contrasting, Mixing of Colours, Concept of Waste Management, importance of learning Art and Craft and the steps involved in making art using waste materials.

### **Materials used in the process of intervention**

Many products are available on the markets for doing Art and Craft, but for this study the investigator has chosen very limited materials as listed below.

- Waste Material (Example: Plastic bottles, cardboard, CDs, stones etc.,)
- Stencils
- Decoupage
- Chalk paint
- Acrylic paint and
- Varnish

Among these, stencils and decoupage play a major part in this study. The study focused on noting that how far the stencil and decoupage help to develop art and craft skills for student with visual impairment.

#### **I. Procedures involved in performing Art and Craft skill**

The investigator instructed the students to prepare the waste material to do artwork as follows,

1. Select the waste material for their art.
2. Remove the stickers on the surface neatly.

3. Clean the surface of the material by using water completely.
4. Wipe the surface by using a towel until it dries.
5. Coat it with 1-2 layers of primer using gesso chalk paint before start painting.

**Note:** At least give 1 hour gap for each layer to get dry. Only then the artworks that done over the surface will firmly adhere to the surface and give a neat finish.

**(i) Teaching basic requirements for Students with Visual Impairment before starting the artwork**

1. Decide the type of art.
2. Collect all the materials that are needed for their artwork.
3. Choose their workspace without any disturbance.
4. Cover their workspace with newspaper to avoid mess and it is easy to clean.
5. Arrange the materials according to their comfort to avoid chaos.

(Support given as: By naming the position of colours, instructing the position of materials, etc., as per students need)

**(ii) Primer coating**

It is the base coat for material that helps to stick the artwork firmly onto the surface of waste material. It helps to give a neat look to your artwork.

**• Materials needed**

- Sponge
- Gesso chalk paint
- Selected material (waste material)
- Colour palette/ plate
- Water

**(iii) Steps involved in Primer coating**

The following steps were taught to the student by the investigator,

**Step 1:** Dip the sponge into the water completely and squeeze out water from the sponge.

(Make sure the sponge is completely wet, not a dripping spot)

**Step 2:** Pour a small portion of gesso chalk paint into the palette.

**Step 3:** Then, hold the sponge lightly using thumb and index finger. Slightly take the paint from the palette using the sponge.

**Step 4:** On the other hand, hold the material tightly and start dapping the sponge over the material. Keep follow step 3 again for every 5 dappings without changing the position of the sponge.

(Make sure that you have covered all the surface of the material is coated with paint)

**Step 5:** Repeat step 4 again after 1 hour as a 2<sup>nd</sup> layer of primer coating which gives a neat and elegant look to the artwork.

## **II. Stencil Art**

It is one of the simplest forms of art that chosen by the investigator to develop the skill of Art and Craft skill among students with visual impairment. Stencil was distributed among students and makes them to explore it. It is like a thin flexible sheet made up of plastic material with holes in it. The techniques of doing Stencil art are explained in a step-by-step process to the students and makes them to do it practically.

### **(i) Materials needed:**

- Primer coated material
- Acrylic paint (any contrast colour)
- Stencils
- Masking tape/cellophane tape
- Sponge
- Water
- Colour palette

### **(ii) Steps involved in teaching Stencil art**

**Step 1:** Place the stencil on the primer coated material, where they need the design. Hence, it is a thin sheet of plastic it also fits for curved surfaces too.

(For students with total vision impaired are instructed to place the stencil always in center of the material.)

**Step 2:** Secure the position of stencil with using masking tape or by cellophane tape at the corners.

**Step 3:** Selecting the colour that contrast to primer in acrylic paint and pour the little portion of it into the colour palette.

**Step 4:** With using sponge take the paint from the palette and start dapping over the holes in the stencil. (Repeat the steps until all the holes filled with paint)

**Note:** Make sure that you did not the paint area away from the stencil.

**Step 5:** After 5-10 minutes remove the stencil carefully and varnish it well. (Apply varnish as like primer coating)

### **III. Decoupage Art**

It is also the simplest form of art, that chosen by the investigator to develop the skill of Art and Craft among students with visual impairment. Decoupage was distributed among students and makes them to explore it. It is like a sticker and the art works in the way of peeling and pasting the sticker on the chosen material. The techniques of doing Decoupage art are explained in step-by-step process to the students and make them to do practically.

#### **(i) Materials needed:**

- Primer coated material
- Acrylic paint (matches the decoupage)
- Decoupage
- Masking tape/cellophane tape
- Sponge
- Water
- Colour palette

#### **(ii) Steps involved in teaching Decoupage art**

**Step 1:** Select the decoupage (sticker) for the art as per their wish.

(Students with total vision impaired will use the given decoupage, where they cannot able to choose for them.)

**Step 2:** Paint the primer coated material again with acrylic paint that matches the decoupage colour or else start to do over the primer itself.

(Doing over the primer coating is prescribed only for students with total vision impaired.)

**Step3:** Peel the film over the decoupage carefully and place it upside down on the surface of the material where you need the design.

**Step 4:** Over the decoupage gently dap the wet sponge for a minute.

**Step 5:** Then, peel off the sheet over the sticker carefully and varnish it well. (Apply varnish as like primer coating)

### **(c) Post test**

By using the same tool, the investigator identified the impact of intervention. Post-test was conducted nearly for 30 minutes to the students with Visual impairment. The response of the students was noted, to know the effectiveness of intervention that provided to them.

### **3.9 Data collection procedure**

The study was carried out in IV phases.

#### **Phase I**

The investigator identified 30 students with visual impairment from Grade VI TO IX from the Government Girls Higher Secondary School for Blind in Trichy. The general information of each the Student Was collected using the Personal Data Bank. The readiness of the students was found using Pre-requisite skill Assessment.

#### **Phase II**

Pre-test was conducted to the selected sample to assess the knowledge and concept of Art and Craft Skill. The test was conducted with the tool that was developed by the examiner which covers the area of basic components of Art and Craft, Stencil and Decoupage Art. The duration takes for the students to complete the test is 30 minutes.

#### **Phase III**

Practical intervention was given to the students through direct teaching. During intervention, the performance of the students was analyzed using the performance tool. The intervention was given for the students for about 2 weeks. In first week of intervention, the investigator taught about the Stencil Art and in the second week of intervention taught about the Decoupage Art.

#### **Phase IV**

In this phase, the post-test was conducted to the students using the same tool. It is to measure the effectiveness of intervention and how far the intervention helps to develop the Art and Craft skills for Students with Visual Impairment on Grade VI to IX. The test was conducted for about 30 minutes.

### **3.10 Data analysis**

- To compare the independent and dependent variables t-test was used.
- Comparison was visualized using graphs and pie charts to note the effectiveness of practical intervention.

### **3.11 Conclusion**

The method, tools, sampling procedures, variables selected and construction of tool have been clearly explained in this chapter. It provides essential information for the researcher to do further analysis and follow the steps to reach the goal of the study.

# **ANALYSIS AND INTERPRETATION**

## **CHAPTER IV**

### **ANALYSIS AND INTERPRETATION**

<b>S.no</b>	<b>Title</b>
<b>4.0</b>	Introduction
<b>4.1</b>	Information of the selected sample
	4.1.1 Distribution of sample based on their Type of disability
	4.1.2 Distribution of sample based on their Onset of disability
	4.1.3 Distribution of sample based on their Grade
	4.1.4 Distribution of sample based on their Type of school previously studied
<b>4.2</b>	Overall performance of the students with related to independent variables in percentage
<b>4.3</b>	Comparing the pre-test and post test scores with respect to independent variables
	4.3.1 Testing Wise Mean, SD, DF, and t value for development of Art and Craft skill using Stencil and Decoupage
	4.3.2 Comparison of pre and post test scores with respect to Type of disability
	4.3.3 Comparison of pre and post test scores with respect to Onset of disability
	4.3.4 Comparison of pre and post test scores with respect to Grade
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<b>4.4</b>	Comparison of pre and post test scores of stencil art with related to all independent variables

- 4.4.1 Comparison of pre and post test scores of stencil art with related to Type of disability
- 4.4.2 Comparison of pre and post test scores of stencil art with related to Onset of disability
- 4.4.3 Comparison of pre and post test scores of stencil art with related to Grade
- 4.4.4 Comparison of pre and post test scores of stencil art with related to Type of school previously studied
- 4.5** Comparison of pre and post test scores of decoupage art with related to all independent variables
  - 4.5.1 Comparison of pre and post test scores of decoupage art with related to Type of disability
  - 4.5.2 Comparison of pre and post test scores of decoupage art with related to Onset of disability
  - 4.5.3 Comparison of pre and post test scores of decoupage art with related to Grade
  - 4.5.4 Comparison of pre and post test scores of decoupage art with related to Type of school previously studied
- 4.6** Comparison of overall performance of pre and post test scores with related to Stencil and Decoupage art
- 4.7** Conclusion

## CHAPTER IV

### ANALYSIS AND INTERPRETATION

#### 4.0 Introduction

The collected data has to be processed and analyzed with the outline laid down for the purpose of developing a research plan. The term processing implies editing, coding, classification and tabulation of collected data so that they are manageable for analysis. In this chapter, the statistical techniques used for analyzing the data have been presented. The present chapter is devoted to the presentation of results and their interpretations.

#### 4.1 Information of the selected sample

The details of the selected sample by the investigator are discussed under the following headings:

##### 4.1.1 Distribution of sample based on their Type of disability

##### 4.1.2 Distribution of sample based on their Onset of disability

##### 4.1.3 Distribution of sample based on Grade

##### 4.1.4 Distribution of sample based on the Type of school previously studied

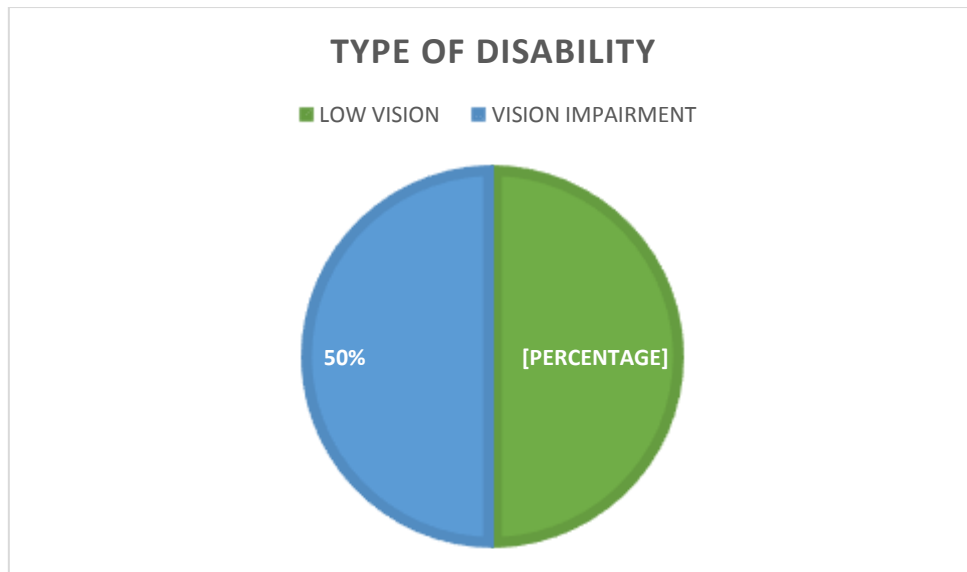
#### 4.1.1 Distribution of sample based on their Type of disability

Table 4.1 and figure 4.1 gives a clear view on the Number of samples that taken for this study based on their type of disability.

**Table 4.1 Distribution of sample based on their Type of disability**

<b>TYPE OF DISABILITY</b>	<b>NUMBER OF STUDENTS</b>	<b>PERCENTAGE (%)</b>
Low vision	15	50%
Vision Impairment	15	50%

The above table reveals that the examiner has selected the equal number of students from two categories for the study.



**Figure 4.1 Distribution of sample based on their Type of disability**

#### **4.1.2 Distribution of sample based on their Onset of disability**

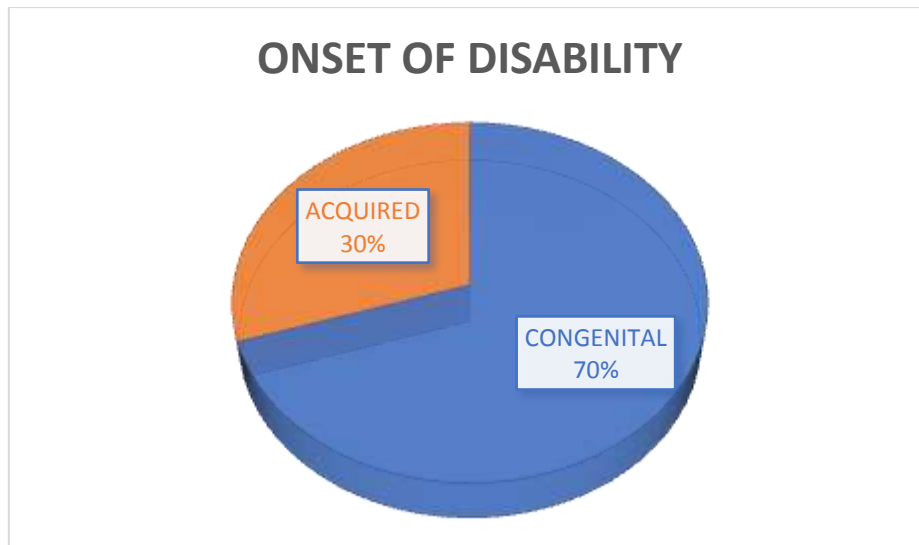
Table 4.2 and figure 4.2 gives a glimpse on the distribution of samples in according to their onset of disability.

**Table 4.2 Distribution of sample based on their Onset of disability**

<b>ONSET OF DISABILITY</b>	<b>NUMBER OF STUDENTS</b>	<b>PERCENTAGE (%)</b>
Congenital	21	70
Acquired	9	30

The table reveals the distribution of sample on the basis of their occurrence of disability. It is of two categories like congenital and acquired. For the study, the examiner has chosen the sample for onset of disability in percentage format. 70% of the student's disability is congenital and 30% of the student's disability is acquired.

[The disability that present from birth were comes under the category of congenital and the disability that occurred during the lifetime called as acquired.]



**Figure 4.2 Distribution of sample based on their Onset of disability**

#### 4.1.4 Distribution of sample based on Grades

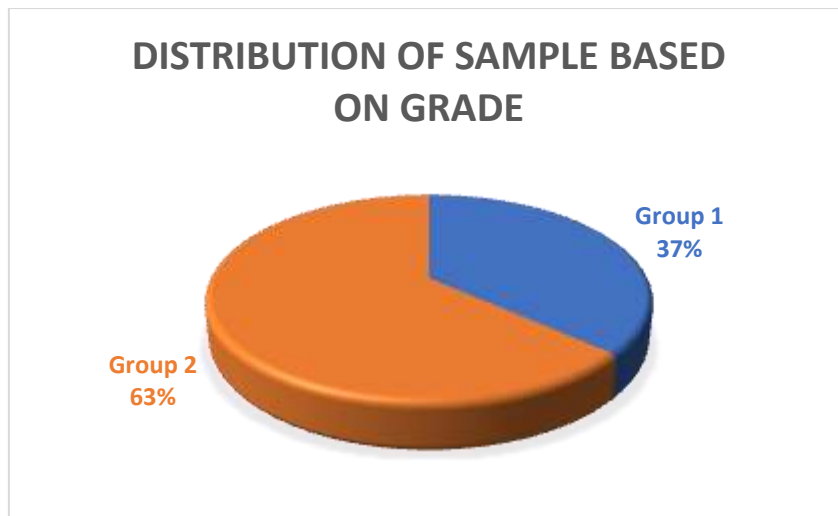
Table 4.4 and figure 4.4 gives a hint on the number of samples that selected for the present study based on the grade. Here the examiner has selected the grade from 6<sup>th</sup> – 9<sup>th</sup> and it was split into two groups

- Group 1 - VI and VII grades
- Group 2 – VII and IX grades

**Table 4.3 Distribution sample based on Grade**

<b>GRADE</b>	<b>NUMBER OF STUDENTS</b>	<b>PERCENTAGE (%)</b>
GROUP 1	11	37%
GROUP 2	19	63%

Above table entitles with the information of distribution of sample based on their grade in 2 groups. Here, 37% of students were from the Group 1 and 63% of the students were from Group 2.



**Figure 4.3 Distribution of sample based on Grade**

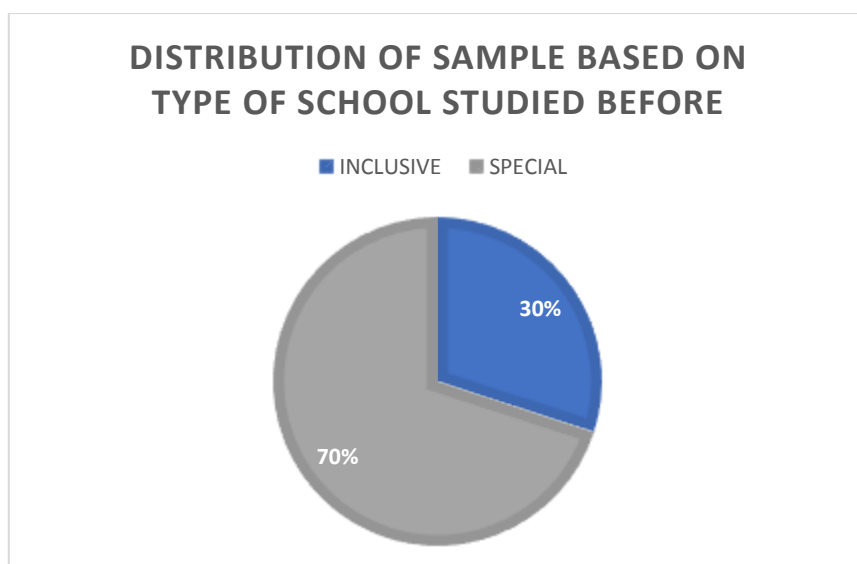
#### **4.1.5 Distribution of sample based on Type of school previously studied**

Table 4.5 and Figure 4.5 have given the information of the distribution of sample based on the type of school they studied before.

Table 4.4 Distribution of sample based on Type of school previously studied

<b>TYPE OF SCHOOL PREVIOUSLY STUDIED</b>	<b>NUMBER OF STUDENT</b>	<b>PERCENTAGE (%)</b>
INCLUSIVE	9	30%
SPECIAL	21	70%

The above table delivers the information of sample that has distributed in according to the type of school that they studied before in number and percentage. 30% of the students were studied in inclusive school at early age and then joined in special school. 70% of the students were studied only in special school from their childhood.



**Figure 4.4 Distribution of sample based on Type of school previously studied**

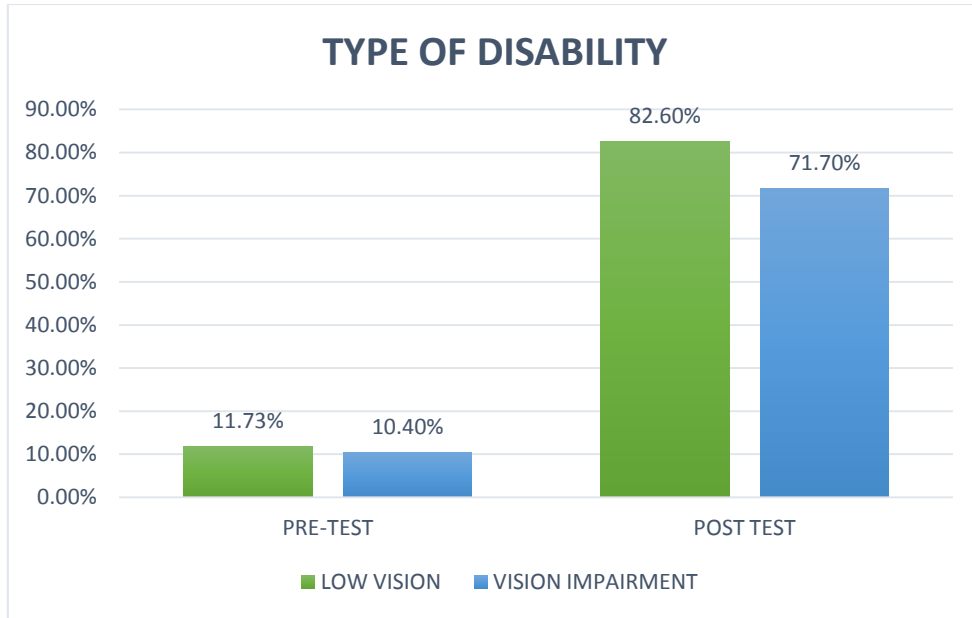
#### **4.2 Overall performance of the students with related to Independent Variables in percentage**

The table 4.5 and figure 4.5, 4.6, 4.7 and 4.8 reveals the overall performance of the students based on their correct responses was given in percentage.

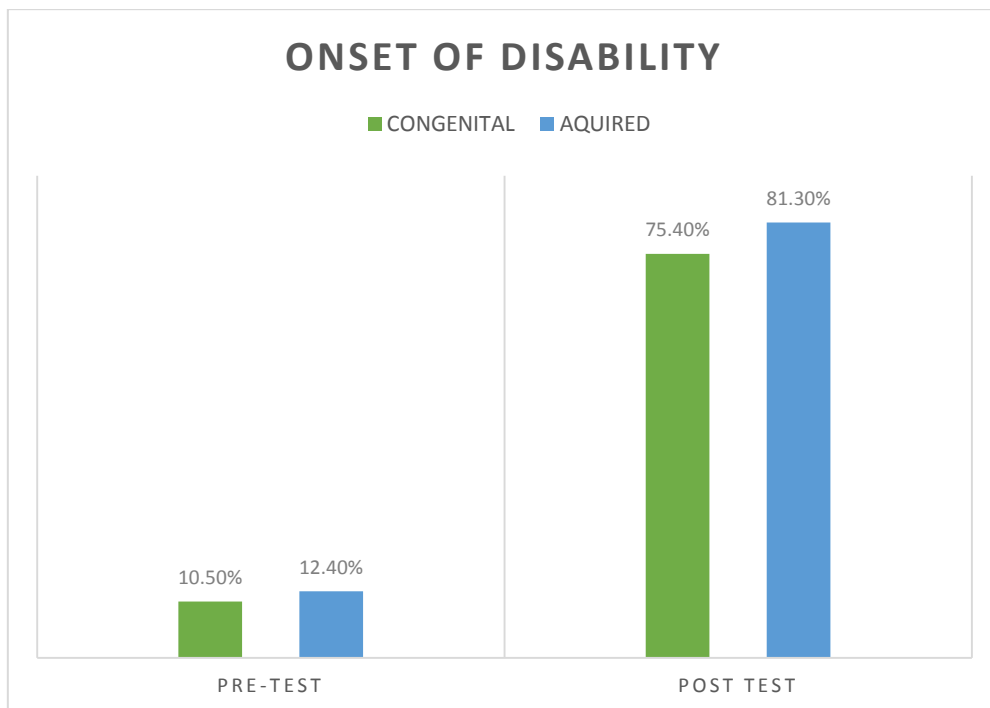
**Table 4.5 Overall performance of the students with related to Independent Variables**

Variables	Particulars	N	TEST	Pre-test		Post-test	
				TPR	%	TPR	%
Type of disability	Low vision	15	Pre-test	44	11.73	310	82.6
	Vision Impairment	15	Post-test	39	10.4	269	71.7
Onset of disability	Congenital	21	Pre-test	55	10.5	396	75.4
	Acquired	9	Post-test	28	12.4	183	81.3
Grade	Group 1	11	Pre-test	28	10.2	214	77.8
	Group 2	19	Post-test	55	11.6	365	76.8
Type of school	Inclusive	9	Pre-test	33	14.6	187	83.1
	Special	21	Post-test	50	9.5	392	74.7

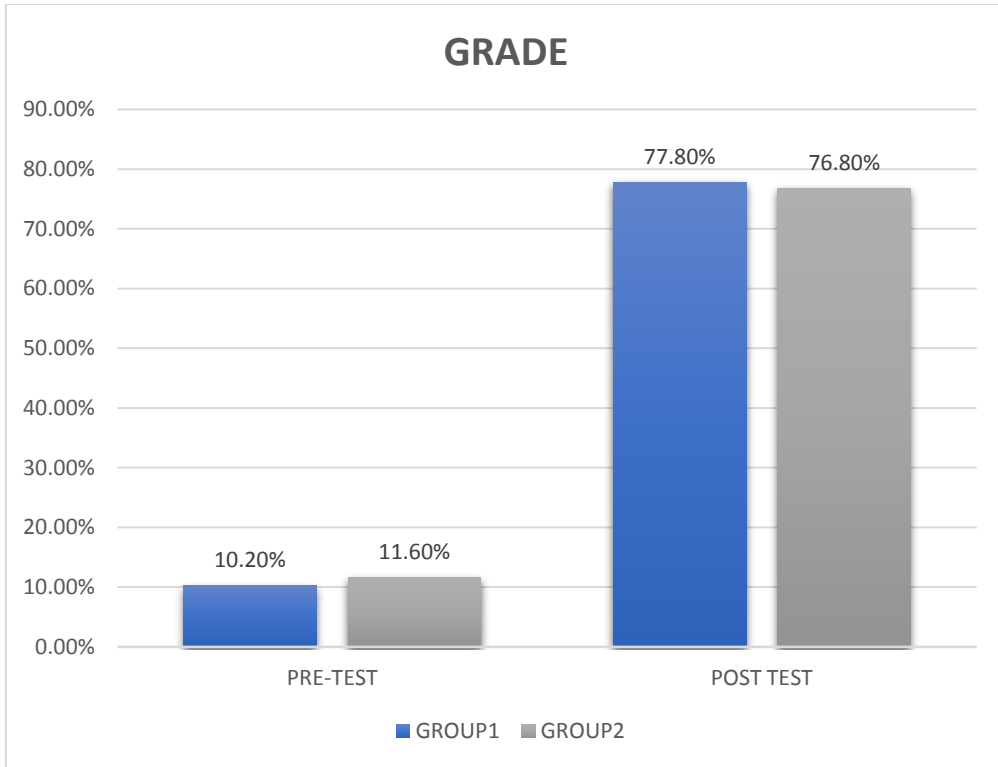
The above table provides the details of positive response of the students with related to their type of disability, onset of disability, grade and type of school studied before. The scores in the pre-test were increased in post-test was evidently noted.



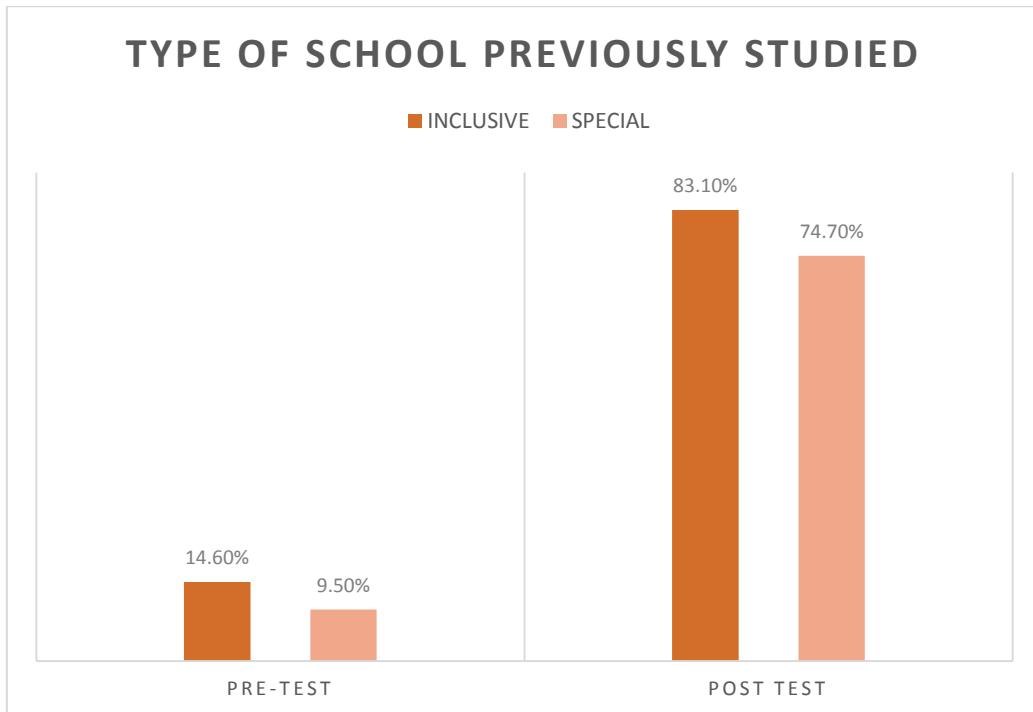
**Figure 4.5 Overall performance of students with related to Type of disability**



**Figure 4.6 Overall performance of students with related to Onset of disability**



**Figure 4.7 Overall performance of students with related to Grade**



**Figure 4.8 Overall performance of students with related to Type of school studied**

before

## Quantity analysis

### 4.3 Comparing the pre-test and post test scores with respect to independent variables

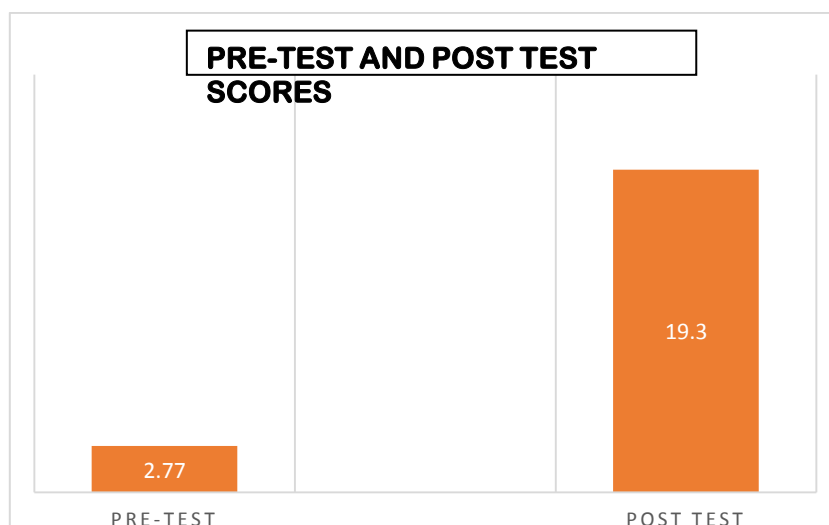
#### 4.3.1 Testing Wise Mean, SD, DF, and t value for development of Art and Craft skill using Stencil and Decoupage

**Table 4.6 Testing Wise Mean, SD, DF, and t value for development of Art and Craft skill using Stencil and Decoupage N, df, Mean, SD, t value**

Variable	Components	Mean	N	S.D	df	t-value
Development of art and craft skill using stencil and decoupage	Pre-test	2.77	30	0.85	29	33.7**
	Post test	19.30	30	2.87	29	

**\*\*Significance at 0.01**

The table 4.6 revealed that the t-value of comparing the pre and post-test with respect to the development of art and craft skill using stencil and decoupage is 33.7 with df = 29 respectively. The value is significant at 0.01 level with respect to the development of art and craft skill using stencil and decoupage. So, the stated hypothesis **“There is no significant difference in the mean score of pre and post-test with respect to the development of art and craft skill using stencil and decoupage”** is rejected.



**Figure 4.9 Comparison of pre and post-test scores**

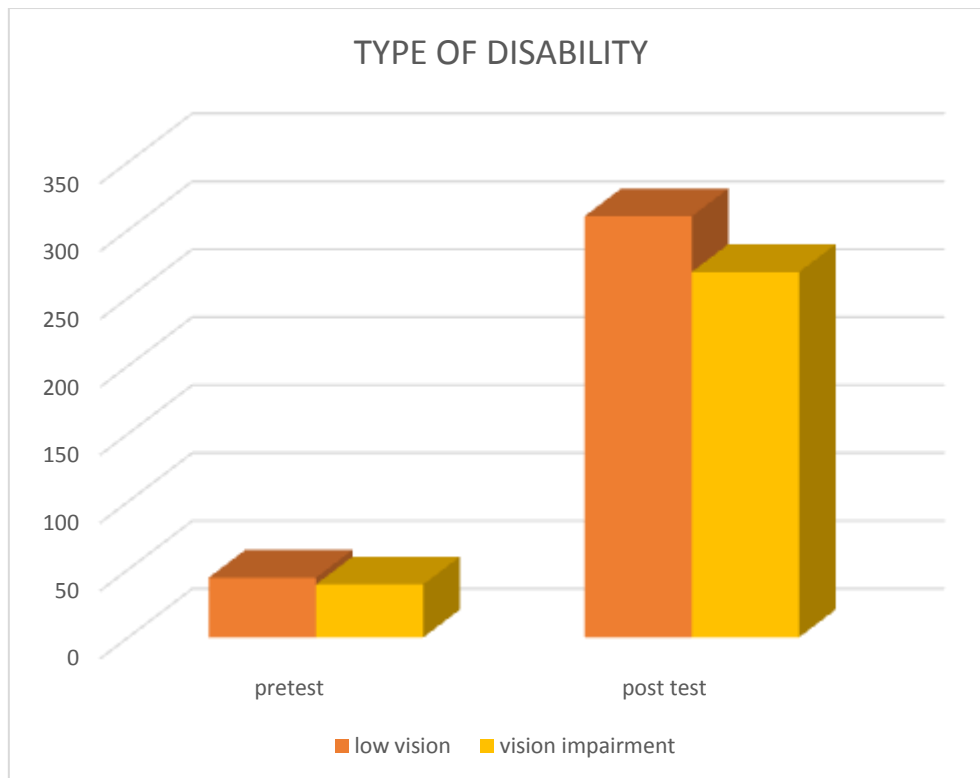
### 4.3.2 Comparison of pre and post test scores with respect to Type of Disability

**Table 4.7 Comparison of pre and post test scores with respect to Type of disability**

Variables	Particulars	N	Test	df	Mean	S.D	t-value
Type of disability	Low vision	15	Pre-test	14	2.93	0.961	31.89**
			Post test		20.67	2.440	
	Vision impairment	15	Pre-test	14	2.60	0.737	22.07**
			Post test		17.93	2.685	

**\*\*Significance at 0.01 level**

The table 4.7 is evident that the t' value of comparing the pre and post-test with respect to type of disability (Low vision and Vision impairment) is 31.89 and 22.07 with df = 14 respectively. These values are significant at 0.01 level with respect to type of disability. So, the stated hypothesis **“There is no significant difference in the mean score of stencil and decoupage art with respect to totally vision impaired and low vision in before and after intervention”** is rejected.



**Figure 4.10 Comparison of pre and post-test scores with respect to Type of disability**

#### 4.3.3 Comparison of pre and post test scores with respect to Onset of disability

**Table 4.8 Comparison of pre and post test scores with respect to Onset of disability**

Variables	Particulars	N	Test	df	Mean	S.D	t-value
Onset of disability	Congenital	21	Pre-test	20	2.62	0.66	28.14**
			Post test		18.86	2.79	
	Acquired	9	Pre-test	8	3.11	1.16	18.33**
			Post test		20.33	2.95	

**\*\*Significance at 0.01 level**

The table 4.8 revealed that the t-value of comparing the pre and post-test with respect to onset of disability (Congenital and Acquired) is 28.14 and 18.33 with df = 20 and df = 8 respectively. These values are significant at 0.01 level with respect to onset of disability. So, the stated hypothesis “**There is no significant difference in the mean scores of stencil and decoupage art with respect to onset of disability and grade in before and after intervention**” is rejected.

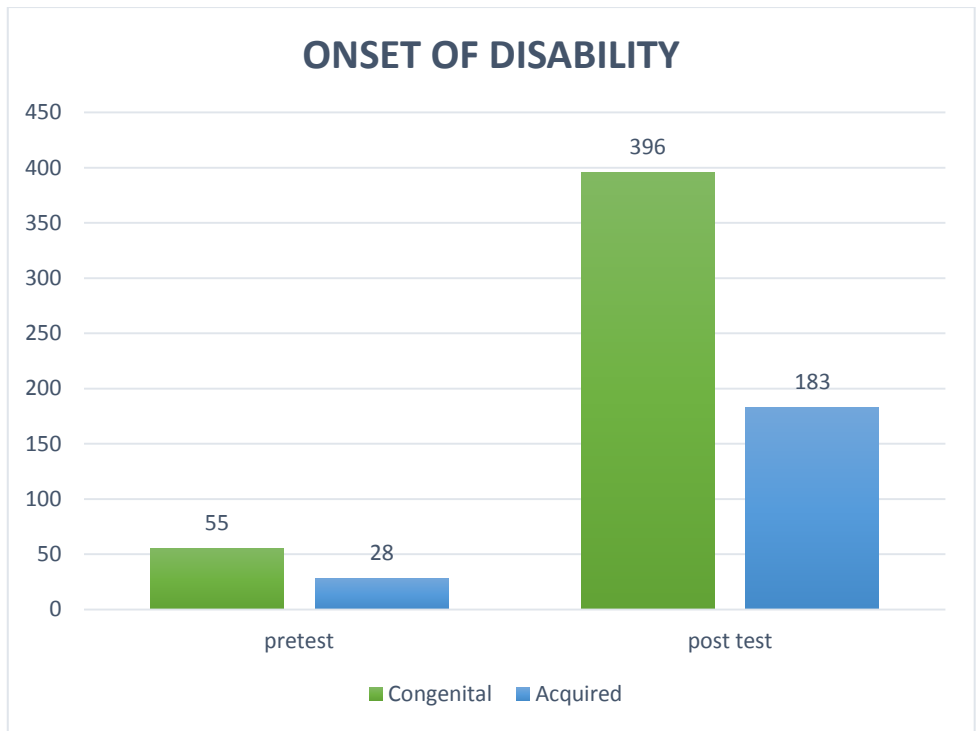
#### 4.3.4 Comparison of pre and post test scores with respect to Grade

**Table 4.9 Comparison of pre and post test scores with related to Grade**

Variables	Particulars	N	Test	df	Mean	S.D	t-value
Grade	Group 1 VI to VII	11	Pre-test	10	2.55	0.68	17.31**
			Post test		19.45	3.11	
	Group 2 VIII to IX	19	Pre-test	18	2.89	0.93	27.16**
			Post test		19.21	2.82	

**\*\*Significance at 0.01 level**

The table 4.9 revealed that the t-value of comparing the pre and post-test with respect to Grade (Group 1 and Group 2) is 17.31 and 27.16 with df = 10 and df = 18 respectively. These values are significant at 0.01 level with respect to their grade from VI to IX. So, the stated hypothesis “**There is no significant difference in the mean scores of stencil and decoupage art with respect to onset of disability and grade in before and after intervention**” is rejected.



**Figure 4.11 Comparison of pre and post test scores with respect to Onset of disability**



**Figure 4.12 Comparison of pre and post test scores with respect to grade**

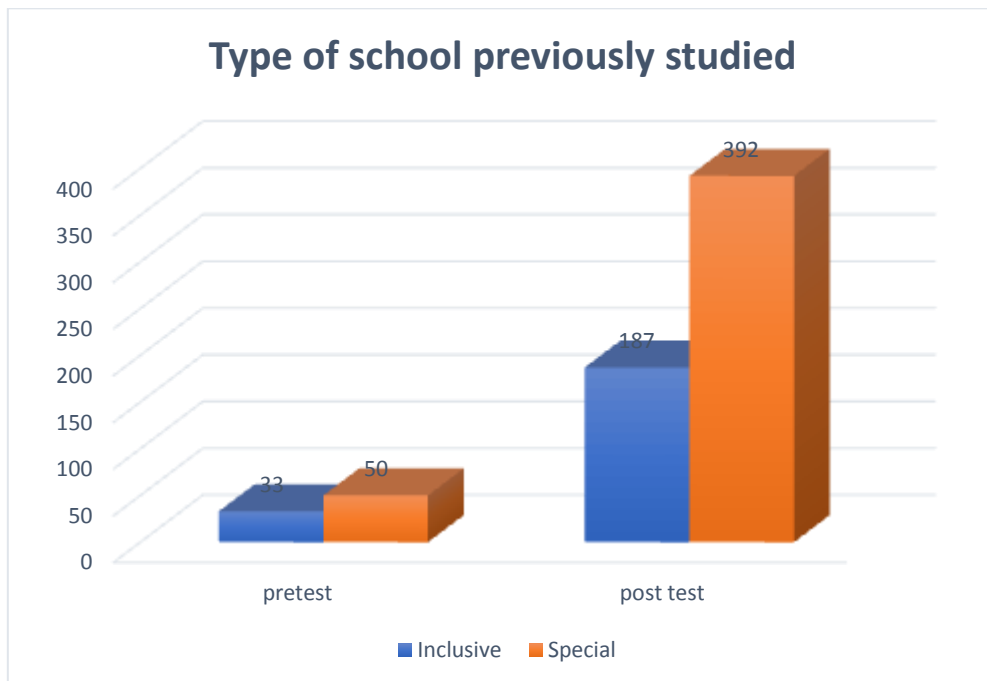
#### 4.3.5 Comparison of pre and post test scores with respect to Type of school previously studied

**Table 4.10 Comparison of pre and post test scores with respect to Type of school previously studied**

Variables	Particulars	N	TEST	df	Mean	S. D	t-value
Type of school	Inclusive	9	Pre-test	8	3.67	0.866	23.90**
			Post test		20.78	2.635	
	Special	21	Pre-test	20	2.38	0.498	21.83**
			Post test		18.67	2.799	

**\*\*Significance at 0.01 level**

The table 4.10 revealed that the t-value of comparing the pre and post-test with respect to type of school they studied before (Inclusive and Special) is 23.90 and 21.83 with  $df = 8$  and  $df = 20$  respectively. These values are significant at 0.01 level with respect to type of school. So, the stated hypothesis “**There is no significant difference in the mean scores of stencil and decoupage art with respect to type of school studied in before and after intervention**” is rejected.



**Figure 4.13 Comparison of pre and post test scores with respect to the Type of school previously studied**

#### 4.4 Comparison of pre and post test scores of stencil art with related to all independent variables

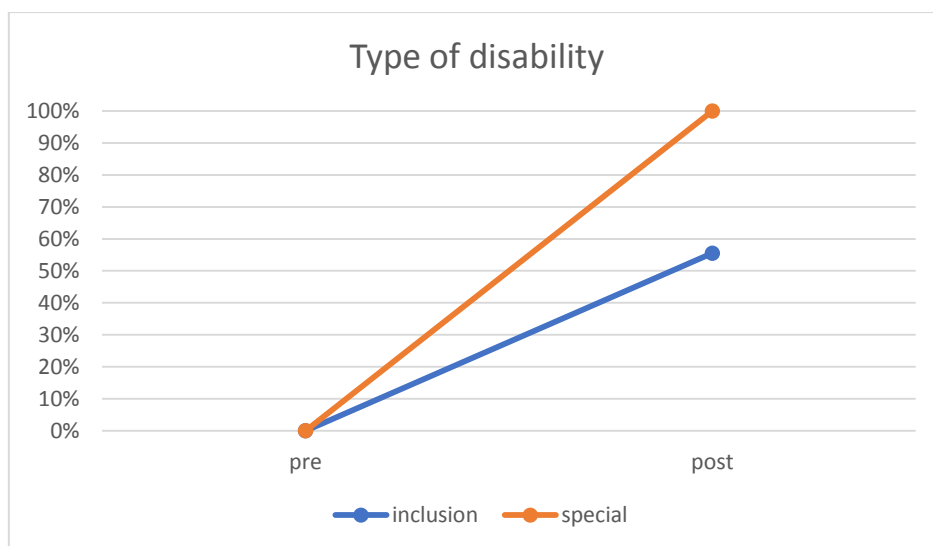
##### 4.4.1 Comparison of pre and post test scores of stencil art with related to Type of disability

**Table 4.11 Comparison of pre and post test scores of stencil art with related to Type of disability**

Variables	Particulars	N	Test	df	Mean	S. D	t-value
Type of disability	Inclusive	15	Pre-test	14	0.0	0.0	20.55**
			Post test		4.33	0.816	
	Special	15	Pre-test	14	0.0	0.0	12.66**
			Post test		3.47	1.060	

**\*\*Significance at 0.01 level**

The table 4.11 revealed that the t-value of comparing the pre and post-test of stencil art with respect to type of their disability (Low vision and Vision impairment) is 20.55 and 12.66 with  $df = 14$  and  $df = 14$  respectively. These values are significant at 0.01 level with respect to type of disability. So, the stated **hypothesis “There is no significant difference in the mean scores of stencil art with respect to totally vision impaired and low vision in before and after intervention”** is rejected.



**Figure 4.14 Comparison of pre and post test scores of stencil art with related to Type of disability**

#### 4.4.2 Comparison of pre and post test scores of stencil art with related to Onset of disability

**Table 4.12 Comparison of pre and post test scores of stencil art with related to Onset of disability**

Variables	Particulars	N	Test	df	Mean	S.D	t-value
Onset of disability	Congenital	21	Pre-test	20	0.0	0.0	16.12**
			Post test		3.71	1.056	
	Acquired	9	Pre-test	8	0.0	0.0	15.01**
			Post test		4.33	0.866	

**\*\*Significance at 0.01 level**

The table 4.12 revealed that the t-value of comparing the pre and post-test of stencil art with respect to onset of disability (Congenital and Acquired) is 16.12 and 15.01 with df = 20 and df = 9 respectively. These values are significant at 0.01 level with respect to onset of disability. So, the stated hypothesis **“There is no significant difference in the mean scores of stencil art with respect to onset of disability and grade in before and after intervention”** is rejected.

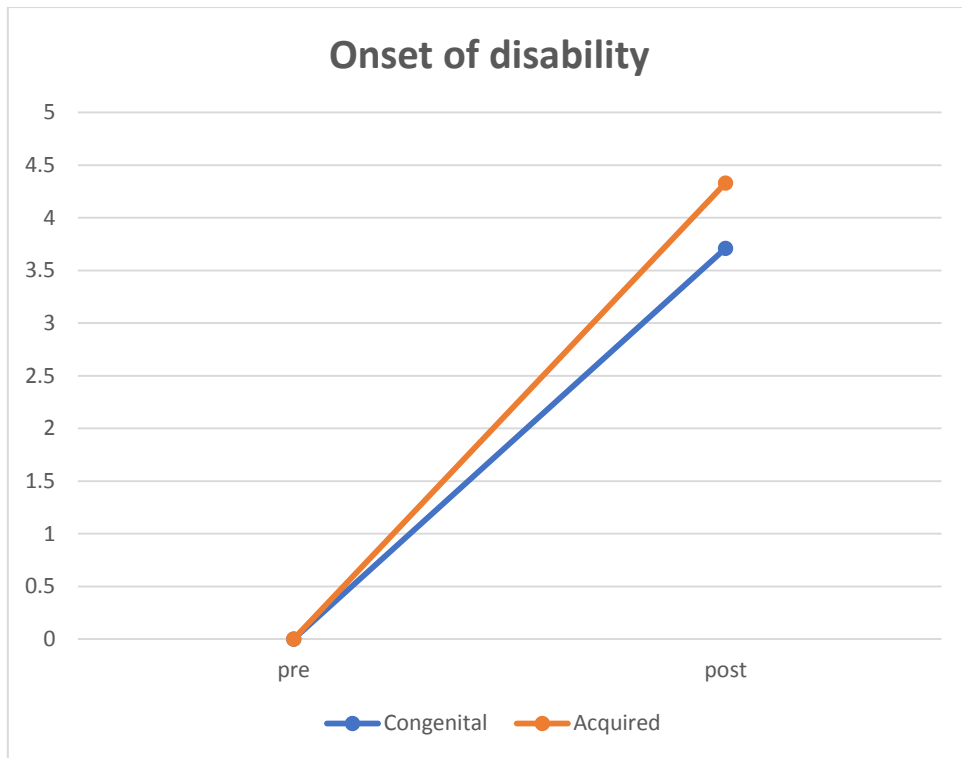
#### 4.4.3 Comparison of pre and post test scores of stencil art with related to Grade

**Table 4.13 Comparison of pre and post test scores of stencil art with related to Grade**

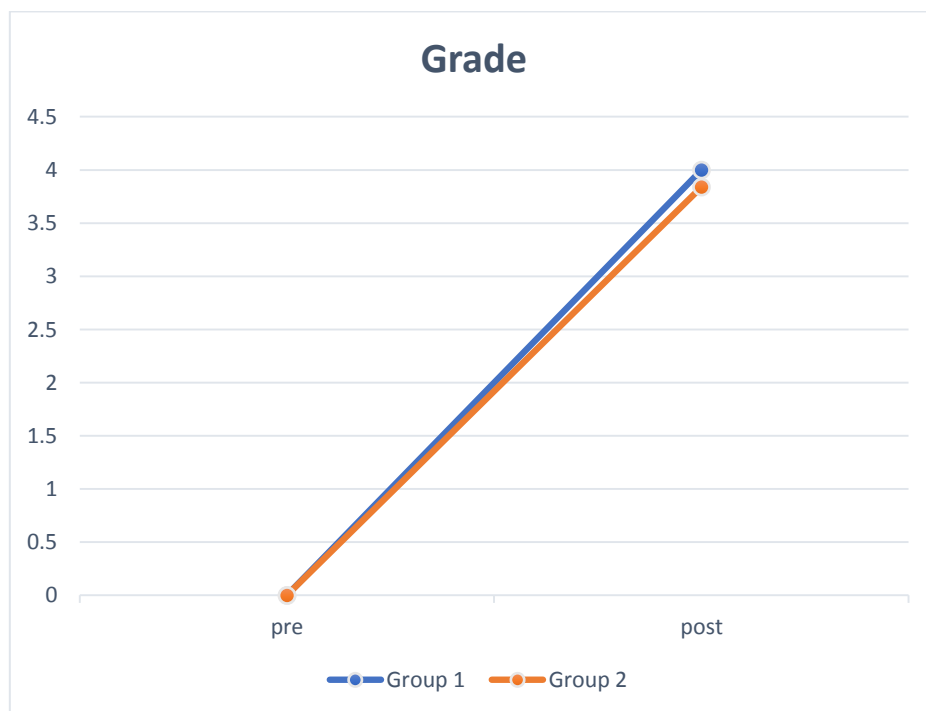
Variables	Particulars	N	Test	df	Mean	S.D	t-value
Grade	Group 1	11	Pre-test	10	0.0	0.0	12.11**
			Post test		4	1.095	
	Group 2	19	Pre-test	18	0.0	0.0	16.50**
			Post test		3.84	1.01	

**\*\*Significance at 0.01 level**

The table 4.13 revealed that the t-value of comparing the pre and post-test of stencil art with respect to their grade (Group 1 and Group 2) is 12.11 and 16.50 with df = 10 and df = 18 respectively. These values are significant at 0.01 level with respect to their grade. So, the stated hypothesis **“There is no significant difference in the mean scores of stencil art with respect to onset of disability and grade in before and after intervention”** is rejected.



**Figure 4.15 Comparison of pre and post test scores of stencil art with related to Onset of disability**



**Figure 4.16 Comparison of pre and post test scores of stencil art with related to Grade**

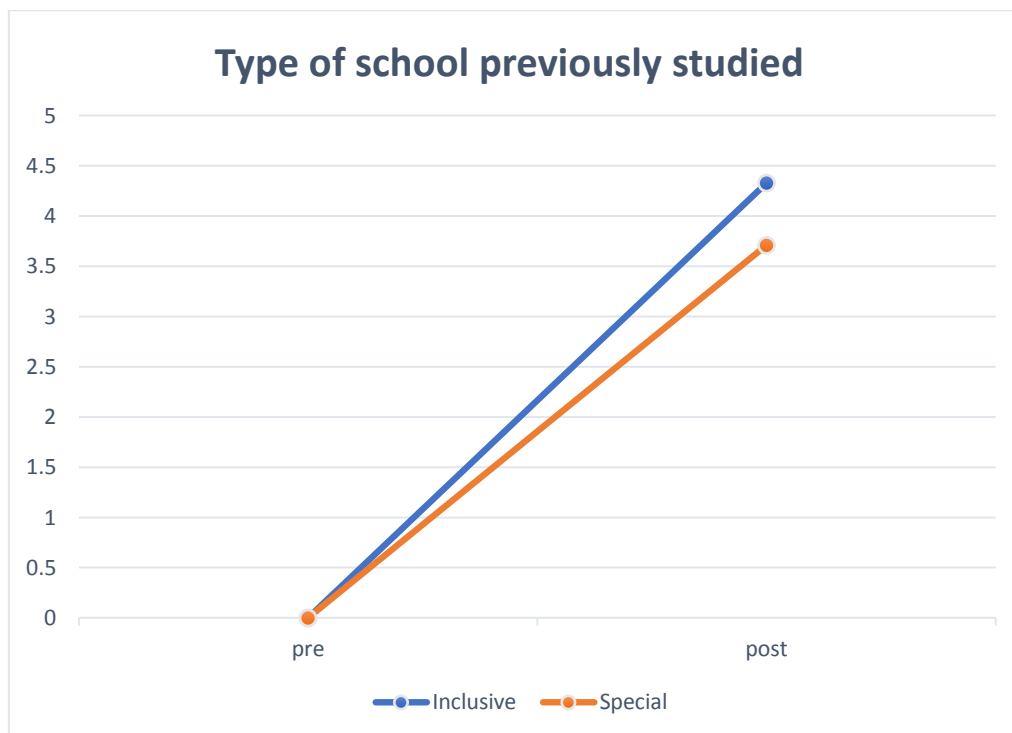
#### 4.4.4 Comparison of pre and post test scores of stencil art with related to Type of school studied before

**Table 4.14 Comparison of pre and post test scores of stencil art with related to Type of school studied before**

Variables	Particulars	N	Test	df	Mean	S.D	t-value
Type of school studied before	Inclusive	9	Pre-test	8	0.0	0.86	15.01**
			Post test		4.33		
	Special	21	Pre-test	20	0.0	1.05	16.12**
			Post test		3.71		

**\*\*Significance at 0.01 level**

The table 4.14 revealed that the t-value of comparing the pre and post-test of stencil art with respect to type of school they studied before (Inclusive and Special) is 15.01 and 16.12 with  $df = 8$  and  $df = 20$  respectively. These values are significant at 0.01 level with respect to type of school they studied before. So, the stated hypothesis **“There is no significant difference in the mean scores of stencil art with respect to type of school studied in before and after intervention.”** is rejected.



**Figure 4.17 Comparison of pre and post test scores of stencil art with related to Type of school studied before**

**4.5 Comparison of pre and post test scores of decoupage art with related to all independent variables**

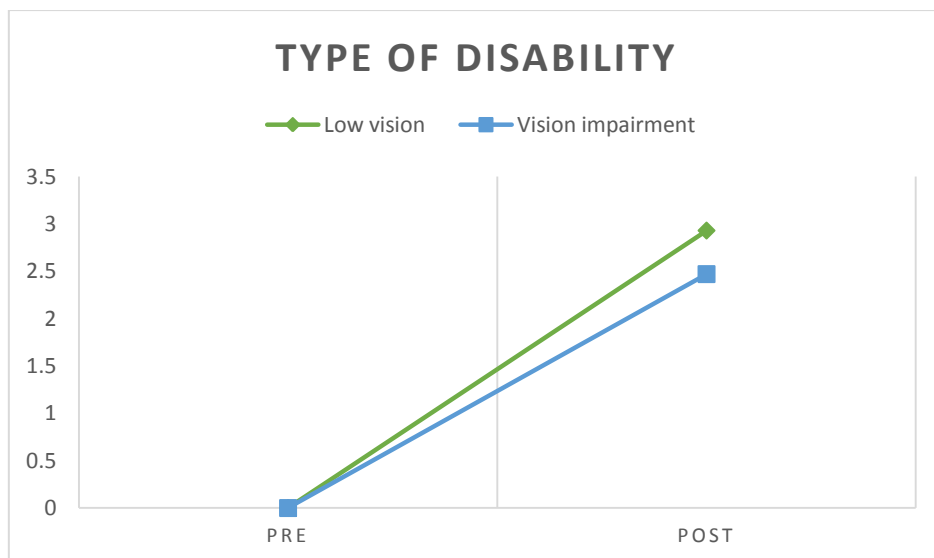
**4.5.1 Comparison of pre and post test scores of decoupage art with related to Type of disability**

**Table 4.15 Comparison of pre and post test scores of decoupage art with related to Type of disability**

Variables	Particulars	N	Test	df	Mean	S.D	t-value
Type of disability	Low vision	15	Pre-test	14	0.0	0.0	14.22**
			Post test		2.93	0.79	
	Vision impairment	15	Pre-test	14	0.0	0.0	18.50**
			Post test		2.47	0.51	

**\*\*Significance at 0.01 level**

The table 4.15 revealed that the t-value of comparing the pre and post-test of stencil art with respect to type of their disability (Low vision and total vision impairment) is 14.22 and 18.50 with  $df = 14$  respectively. These values are significant at 0.01 level with respect to their type of disability. So, the stated hypothesis **“There is no significant difference in the mean scores of decoupage art with respect to totally vision impaired and low vision in before and after intervention”** is rejected.



**Figure 4.18 Comparison of pre and post test scores of decoupage art with related to Type of disability**

#### 4.5.2 Comparison of pre and post test scores of decoupage art with related to Onset of disability

**Table 4.16 Comparison of pre and post test scores of decoupage art with related to Onset of disability**

Variables	Particulars	N	Test	df	Mean	S.D	t-value
Onset of disability	Congenital	21	Pre-test	20	0.0	0.0	17.42**
			Post test		2.57	0.676	
	Acquired	9	Pre-test	8	0.0	0.0	12.72**
			Post test		3	0.70	

**\*\*Significance at 0.01 level**

The table 4.16 revealed that the t-value of comparing the pre and post-test of stencil art with respect to onset of disability (Congenital and Acquired) is 17.42 and 12.72 with df = 20 and df = 8 respectively. These values are significant at 0.01 level with respect to their onset of disability. So, the stated hypothesis “**There is no significant difference in the mean scores of decoupage art with respect to onset of disability and grade in before and after intervention**” is rejected.

#### 4.5.3 Comparison of pre and post test scores of decoupage art with related to Grade

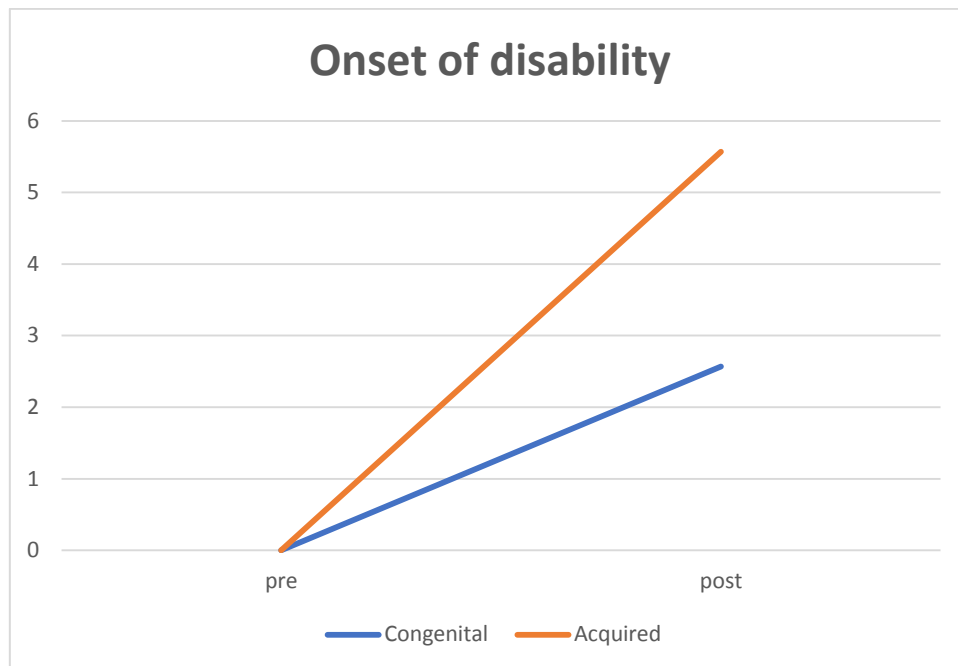
**Table 4.17 Comparison of pre and post test scores of decoupage art with related to Grade**

Variables	Particulars	N	Test	df	Mean	S.D	t-value
Grade	Group 1	11	Pre-test	10	0.0	0.0	15.50**
			Post test		2.82	0.60	
	Group 2	19	Pre-test	18	0.0	0.0	15.07**
			Post test		2.63	0.76	

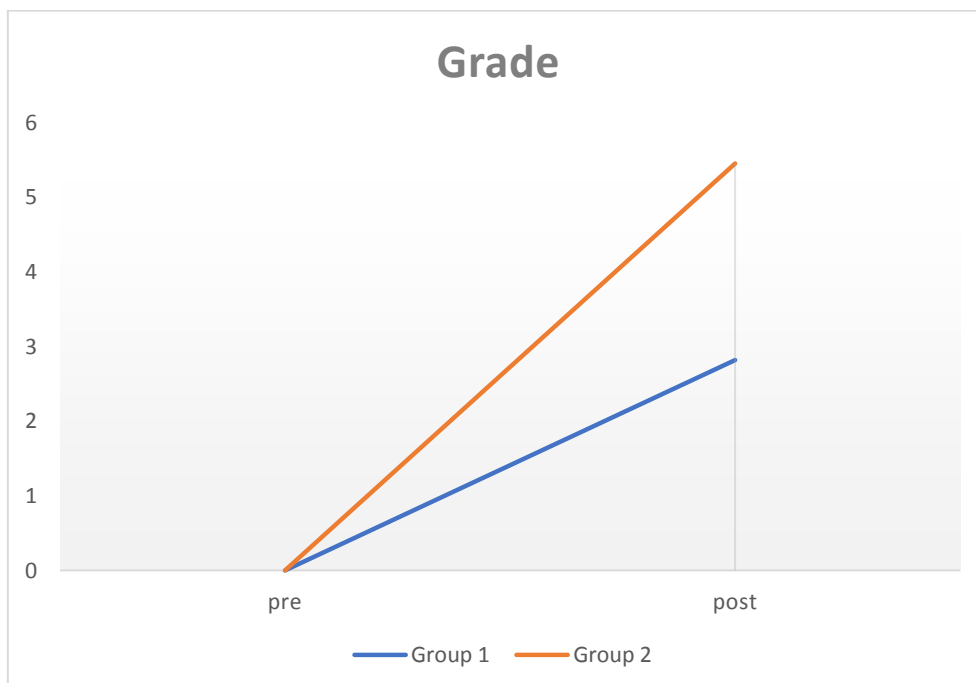
**\*\*Significance at 0.01 level**

The table 4.17 revealed that the t-value of comparing the pre and post-test of stencil art with respect to their grade (Group 1 and Group 2) is 15.50 and 15.07 with df = 10 and df = 18 respectively. These values are significant at 0.01 level with respect to their grade. So, the

stated hypothesis “There is no significant difference in the mean scores of decoupage art with respect to onset of disability and grade in before and after intervention” is rejected.



**Figure 4.19 Comparison of pre and post test scores of decoupage art with related to Onset of disability**



**Figure 4.20 Comparison of pre and post test scores of decoupage art with related to Grade**

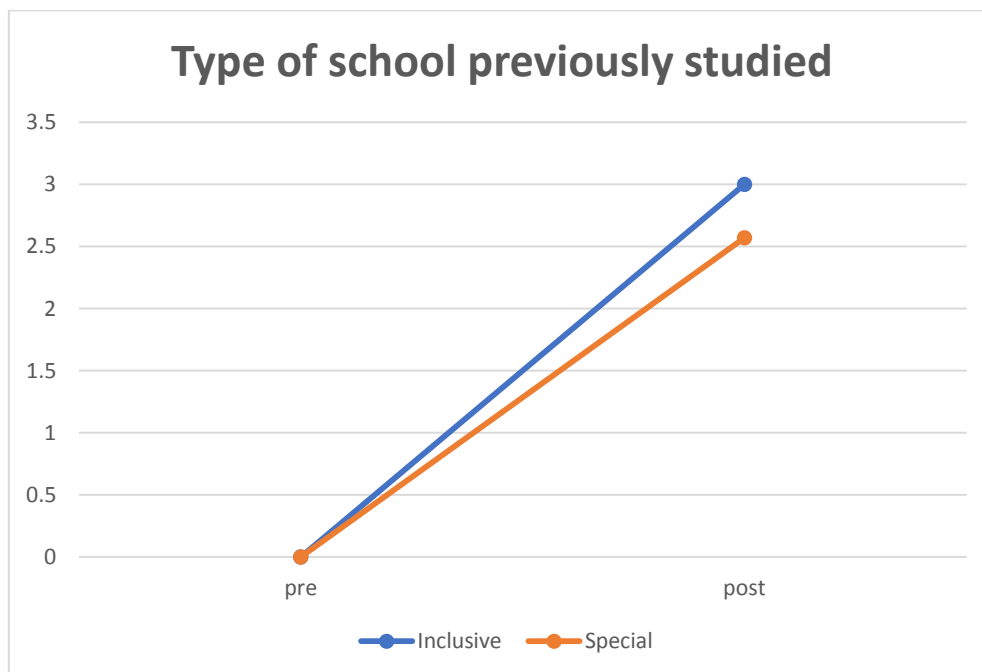
#### 4.5.4 Comparison of pre and post test scores of decoupage art with related to Type of school studied before

**Table 4.18 Comparison of pre and post test scores of decoupage art with related to Type of school studied before**

Variables	Particulars	N	Test	df	Mean	S.D	t-value
Type of school studied before	Inclusive	9	Pre-test	8	0.0	0.0	10.39**
			Post test		3	0.86	
	Special	21	Pre-test	20	0.0	0.0	19.71**
			Post test		2.57	0.59	

**\*\*Significance at 0.01 level**

The table 4.18 revealed that the t-value of comparing the pre and post-test of stencil art with respect to their type of school they studied before (Inclusive and Special) is 10.39 and 19.71 with df = 8 and df = 20 respectively. These values are significant at 0.01 level with respect to their grade. So, the stated hypothesis **“There is no significant difference in the mean scores of decoupage art with respect to type of school studied in before and after intervention”** is rejected.



**Figure 4.21 Comparison of pre and post test scores of decoupage art with related to Type of school studied before**

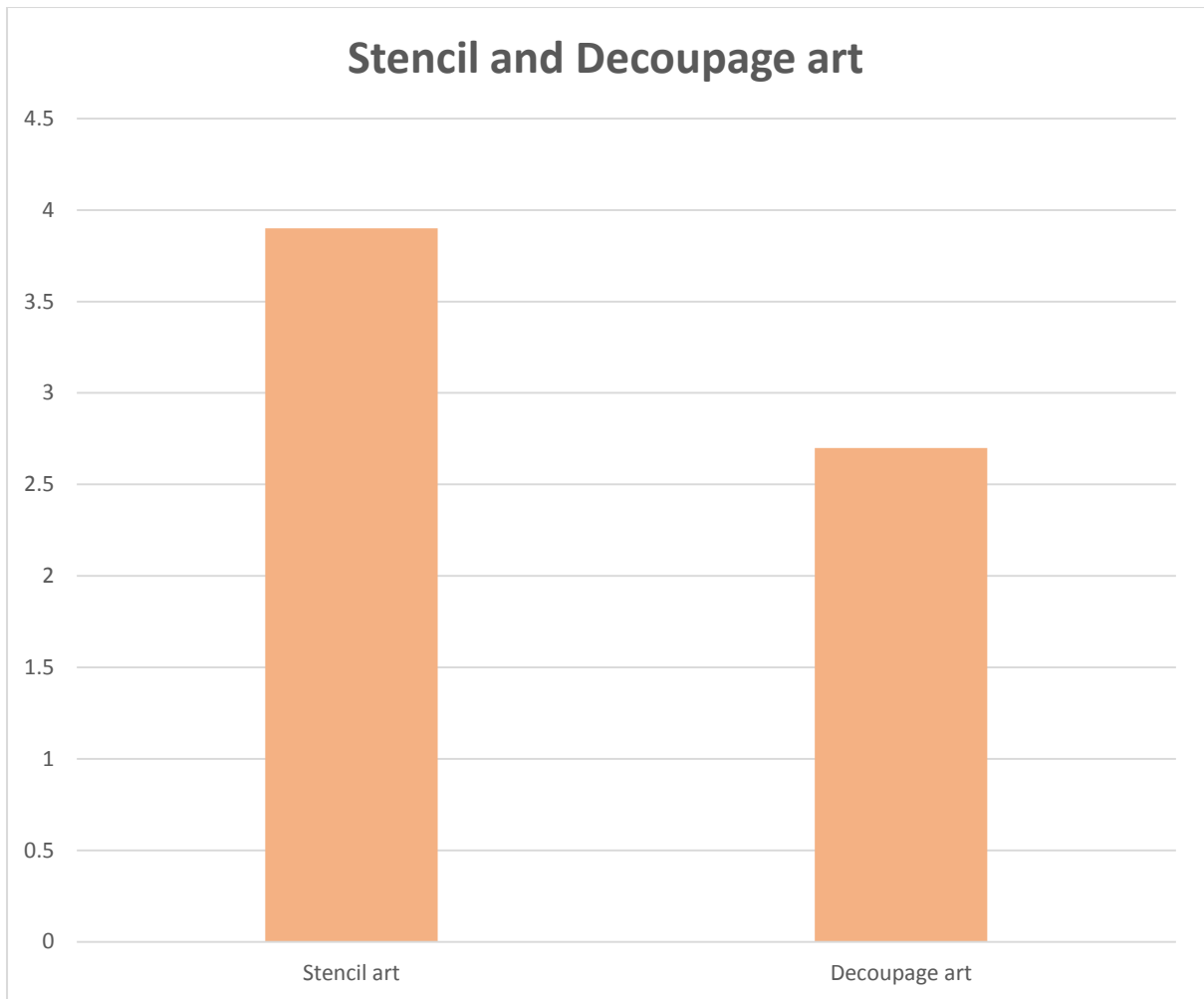
#### 4.6 Comparison of overall performance of pre and post test scores with related to Stencil and Decoupage art

**Table 4.19 Comparison of overall performance of pre and post test scores with related to Stencil and Decoupage art**

Particulars	N	Test	df	Mean	S.D	t-value
Stencil art	30	Pre-test	29	0.00	0.00	20.76**
		Post test		3.90	1.02	
Decoupage art	30	Pre-test	29	0.00	0.00	21.06**
		Post test		2.70	0.70	

**\*\*Significance at 0.01 level**

The table 4.19 revealed that the t-value of comparing the overall performance of pre and post-test of stencil and decoupage art is 20.76 and 21.06 with  $df = 29$  respectively. These values are significant at 0.01 level. In comparing the mean scores of stencil and decoupage art is 3.90 and 2.70 respectively results that the skill of the stencil art is find improved than the skill of decoupage art among students with visual impairment. So, the stated hypothesis **“There is no significant difference in the mean scores of pre and post-test with respect to stencil and decoupage art”** is rejected.



**Figure 4.22 Comparison of overall performance of pre and post test scores with related to Stencil and Decoupage art**

#### **4.7 Conclusion**

The findings of the study are summarized and presented in the next chapter.

# **SUMMARY AND CONCLUSION**

**CHAPTER V**  
**SUMMARY AND CONCLUSION**

<b>S. No.</b>	<b>TITLE</b>
5.0	INTRODUCTION
5.1	RATIONALE OF THE STUDY
5.2	OBJECTIVES OF THE STUDY
5.3	HYPOTHESIS OF THE STUDY
5.4	METHODOLOGY
5.5	MAJOR FINDINGS OF THE STUDY
5.6	RECOMMENDATIONS
5.7	SUGGESTIONS FOR FURTHER STUDY
5.8	CONCLUSION

## CHAPTER V

### SUMMARY AND CONCLUSION

#### 5.0 Introduction

The present study entitled **“Developing Art and Craft Skill using Stencil and Decoupage among Students with Visual Impairment using Waste Materials”** is related to the stream of introducing and developing the skill of performing the Stencil and Decoupage art among students with Visual impairment.

Students with Visual impairment were equally treated and given opportunities in education; even there are certain limited areas for them to get involved in education, like ‘Visual Art’. Vision is the predominant thing for doing visual art, but it is restricted for Persons with visual impairment, where they perceive things only through their senses and touch. So, they cannot be able to do any artefacts; it is a taboo opinion.

This research would break the taboo by involving them in the field of art education and making them do visual arts. No schools or any institution has included the subject of art into the curriculum for teaching persons with visually impaired. Even in the field of vocational training, the works that related are to drawing and painting is not appreciated. There are many of the simplest forms of art that can be applicable to visual impairment by performing artwork on waste materials.

The stencil and decoupage art are one among the types of art with simple techniques. The students with visual impairment were involved in performing the simplest form of stencil and decoupage art. It improves their creativity in doing other forms of art. By learning this art, it enhances their problem-solving ability, independent living, and self-confidence. It even helps people to utilize their leisure time well by creating artefacts. It is not just teaching to utilize their leisure time but also for give them an idea for creating self-employment opportunities. There are tons of available opportunities related to the art and craft activities like art teachers, freelancing jobs, creative artists, street artists, etc. Hence, the title chosen for the present research is **“Developing art and craft skill using stencil and decoupage among students with visual impairment using waste materials.”**

The present study attempts to discover the impact of intervention in developing the stencil and decoupage art skill among students with visual impairment. Basic information of the

students such as their age, school studied before, onset of disability, etc., were collected. By using the tool, the pre and post-test were conducted to the students with visual impairment and assessed the level of improvement. Based on the above recordings, the findings are made and that was presented in the previous chapter.

### **5.1 Rationale of the study**

“Art” is an unreached term for the persons with visual impairment. It is because everybody thinks art is not for them. It is not true. They can also do art. A lot of research has proved that, students with visual impairment can draw whatever they feel to draw. By taking this thought, they were given training in art and craft works using waste materials and making them to draw and paint in a meaningful way. This training will also help them to learn the recycling concept of waste materials through art.

There are many simplest forms of art that can be applicable to visual impairment. The stencil and decoupage art were one among the types of art with simple techniques. The students with visual impairment were involved in performing the simplest form of art because it improves their creativity and enhances their problem-solving ability, independent living and self-confidence. It even helps to utilize their leisure time well and gives them an idea for creating self-employment opportunities. There are tons of available opportunities related to art and craft activities, like art teachers, freelancing jobs, creative artists, street artists, etc. Thus, the investigator realized the need and importance of this study. Hence, the title was chosen for the present research is **“Developing Art and Craft skill using Stencil and Decoupage among students with visual impairment using waste materials.”**

### **5.2 Objectives of the study**

The objective of the study were to,

1. Find out the existing level of Pre requisite skill related to art and craft using waste materials among totally vision impaired and low vision students.
2. Compare the mean scores of Stencil and Decoupage art with respect to totally vision impaired and low vision separately before and after intervention.
3. Compare the mean scores of Stencil and Decoupage art with respect to type of disability, onset of disability and Grade before and after intervention.

4. Compare the mean scores of Stencil and Decoupage art with respect to type of school studied before and after intervention.

### **5.3 Hypothesis of the study**

The study explores the hypothesis as

1. There is no significant difference in the mean score of Pre and Post-test with respect to the art and craft skill using Stencil and Decoupage.
2. There is no significant difference in the mean score of stencil and decoupage art with respect to totally vision impaired and low vision before and after intervention.
3. There is no significant difference in the mean scores of stencil and decoupage art with respect to onset of disability and Grade before and after intervention.
4. There is no significant difference in the mean scores of stencil and decoupage art with respect to type of previously school studied before and after intervention.
5. There is no significant difference in the mean scores of stencil art with respect to totally vision impaired and low vision before and after intervention.
6. There is no significant difference in the mean scores of stencil art with respect to onset of disability and Grade before and after intervention.
7. There is no significant difference in the mean scores of stencil art with respect to the type of school previously studied before and after intervention.
8. There is no significant difference in the mean scores of decoupage art with respect to totally vision impaired and low vision before and after intervention.
9. There is no significant difference in the mean scores of decoupage art with respect to onset of disability and Grade before and after intervention.
10. There is no significant difference in the mean scores of decoupage art with respect to the type of school previously studied before and after intervention.
11. There is no significant difference in the mean scores of pre and post-test with respect to stencil and decoupage art.

### **5.4 Methodology**

The present study was conducted by the investigator to find out the impact of intervention on developing stencil and decoupage art skills and the strategies for developing the art and craft skills among students with visual impairment. The sample that was selected for the current study is in stratified random sampling method. Overall, 30 samples were

selected for this study. Among the selected sample 15 of them have totally vision impaired and 15 of them were low vision. The investigator was selected the samples from the Grade VI- IX was selected from Government Higher Secondary School for Blind, Trichy. After selecting the sample, the investigator has developed and standardized her own tool to measure the development of art and craft skill among students with visual impairment. The tool that follows:

- General Information
- Eye-hand coordination (Pre- requisite skills)
- Basic Knowledge on Art and Craft
- Stencil art
- Decoupage art

In the first phase, the investigator identified 30 students with visual impairment from Grade VI TO IX from the Government Girls Higher Secondary School for Blind in Trichy. The general information of each the Student Was collected using the Personal Data Bank. The readiness of the students was found using Pre-requisite skill Assessment.

In the second phase, Pre-test was conducted to the selected sample to assess the knowledge and concept of Art and Craft Skill. The test was conducted with the tool that was developed by the examiner which covers the area of basic components of Art and Craft, Stencil and Decoupage Art. The duration takes for the students to complete the test is 30 minutes.

In the third phase, Practical intervention was given to the students through direct teaching. During intervention, the performance of the students was analyzed using the performance tool. The intervention was given for the students for about 2 weeks. In first week of intervention, the investigator taught about the Stencil Art and in the second week of intervention taught about the Decoupage Art.

In the fourth phase, the post-test was conducted to the students using the same tool. It is to measure the effectiveness of intervention and how far the intervention helps to develop the Art and Craft skills for Students with Visual Impairment on Grade VI to IX. The test was conducted for about 30 minutes.

### **5.5 Major findings of the study**

The study resulted that the students with Total vision impairment and Low vision has showed significant improvement in Art and Craft skill after intervention. Thus, the intervention was found to be efficacious to improve the art and craft skill among students with vision impairment.

- It was found that 50% of students fall under the category of low vision and 50% of students fall under the category of total vision impairment.
- It was observed that 70% of student's disability was congenital and only 30% of student's disability was acquired.
- It was evident that 37% of students are from Grade VI and VII, is considered as Group I, and 63% of Students are from Grade VIII-IX, is considered as Group II.
- It proves that 30% of the students were studied in Inclusive school the special school and 70% of the students are studied in special school in the previous year.
- It was found that there is a significant difference in the mean score of pre-test with of value 2.77 and post-test with of value 19.30 in respect to the development of art and craft skill using stencil and decoupage respectively.
- Students with low vision has scored more in compare to the students with totally vision impaired in the pre-test mean scores 2.93 and 2.60 respectively and also in the post-test with the mean of 20.67 and 17.93 respectively. Hence, there is a significant difference in the mean score of stencil and decoupage art with respect to totally vision and low vision in before and after intervention.
- It was established that the skill of stencil art is find improved than the skill of decoupage among students with visual impairment with the mean scores of 3.90 and 2.70 respectively.
- It was found that the students from acquired disability have showed higher results in comparing with the students of congenital disability both in pre-test and post-test.
- In pertaining to Grade, the students from all grades showed higher performance in the post-test than the pre-test.
- The students who previously studied in inclusive school has performed well than the students from special school in before and after intervention.
- Students with Low vision performance was quite higher than the performance of students with totally vision impaired with related to stencil art.

- When analysing the development of stencil art with related to their Grades. It evidently shows that Group 1 has been scored more than the Group 2.
- As like stencil art the development of decoupage art shows that the students with low vision, acquired disability and the students who previously studied in inclusive school has achieved more when compared to the students with totally vision impaired, congenital disability and the students from special school.
- In analysing the development of decoupage art with Grades, it proves that the Group 1 achievement of skill is improved than Group 2.

## **5.6 Recommendations**

The findings of the study have brought out the following recommendations:

- It recommended that the students with visual impairment should be given intensive training in art and craft skill more the given period for better improvement of the child.
- It can be replicated within a large group of samples.
- The intervention package could be helpful in teaching stencil and decoupage art for students with visual impairment in future.
- It can be included in a vocational training program for the visually impaired.

## **5.7 Suggestions for further research**

The research topics emerged out of this study is discussed below.

- A study may be carried out on finding other types of art forms that is suitable for persons with visual impairment.
- A study can be done by including persons with other disabilities.
- A study may be pursued with percentage of disability as variable.
- This research study recommends further research on finding other strategies on developing art and craft skills among students with visual impairment.

## **5.8 Conclusion**

The present study investigated the development of art and craft skills among students with visual impairment, particularly in the stencil and decoupage art. It is shown that students with visual impairment can also do the art as equally as commoners. The students

with low vision, and the students who are studied in inclusive schools, have experienced the pleasure of doing artwork like drawing, colouring and painting. Whereas, students with totally vision impairment have not tasted the pleasure of doing art for once. But, both of them showed interest in learning and performing the art.

This study proves that persons with visual impairment can also perform art well by breaking the taboo and it helps students with visual impairment to get involved in art activities that happen inside the classroom. Looking into the performance of doing the stencil and decoupage art as an output,



Figure 5.1 Stencil and Decoupage art done by done by student with low vision on waste cardboard



Figure 5.2 Stencil and Decoupage art done by student with totally vision impairment on waste cardboard.

The given figures evidently show that students with low vision and totally vision impaired can perform the art equally. The output results of students show that they find it very easy to perform stencil art rather than decoupage art. Other than instructions, the student with low vision and totally vision impaired students does not need any help in coating the primer and colour paint over the surface of the material. In performing stencil art, the students are able to sense the holes in the stencil and fill the holes with paint neatly. But, in performing decoupage art, they find it quite difficult in pasting the decoupage in the correct position and, especially for students with total vision impairment they face problem with choosing the apt colour that matches the decoupage. For that, they need support to perform the art is noted through this study.

The present study would help the teachers, special educators and the parents of students with visual impairment to know their ability and interest in the arts and make them involve in providing equal opportunities. It also helps art educators to involve persons with

visual impairment to develop new and appropriate strategies to teach art to them. This will help them to find tons of employment opportunities and make them independent.

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## **ONLINE RESOURCES**

<http://vikaspedia.in>

<http://en.wikipedia.org>

<https://www.researchgate.net>

# **APPENDIX**

**Developing Art and Craft skills using Stencil and Decoupage among  
Students with Visual Impairment using Waste Materials**

**General Information**

Name:

Date:

Age:

Gender:

Mobile Number:

E-Mail ID:

Educational Qualification:

Address:

School:

Type of school studied before:

Percentage of disability:

Onset of disability:


Visual Field: Normal/ Restricted (\_\_\_\_\_)

[If restricted, describe the field of vision]

Contrast:  High     Medium     Low

Colour Blind Test:  Discriminating     Matching     Sorting

## Eye-Hand Coordination

s.no	Abilities and skills	Response
1.	Is the child able to write independently without any assistive devices?	
2.	Is the child holding their pen or pencil in tripod position (grasping) correctly?	
3.	Is the child having the ability to trace circle and square?  <div style="text-align: center;">  </div>	
4.	Is the child able to grasp small things using thumb and index finger properly?	
5.	Is the child able to move both hands freely?	
6.	Is the child able to cut the shapes out from the paper using scissors independently?	
7.	Is the child having the ability to reach out the things around and replace it properly.	
8.	Is the child having the ability to move just one finger at a time to point or to scratch?	
9.	Is the child able to hold the things in hand for longer time?	
10.	Is the child feeling any shakiness in holding the objects in hand?	
11.	Is the child having the ability to open the water bottle on their own by using both hands?	
12.	Is the child having the ability to do pick, peel and paste activities?	
<b>Total</b>		

**Needed**

**support:**

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## Art and Craft Skill Assessment tool

### BASIC KNOWLEDGE FOR ART AND CRAFT

**Name:**

**Date:**

**School:**

**Class:**

S. No.	Questions	True	False
1	Painting will increase your creativity and imagination to next level.		
2	Before starting the art and craft work, we should not decide the necessary or required materials.		
3	Cleaning the surface of the object by removing dust and stickers on it will help in getting a neat finish.		
4	Covering your workspace with newspaper before working will help in keeping the workspace clean and will make it easy to clean.		
5	Gathering the materials that needed for the art work and organizing as per your need will make it easily accessible.		
6	Before starting any art work with the waste materials it is not necessary to apply primer over it to set as a base for your art work.		
7	Gesso chalk paint is really good for using it as base coating on waste materials like plastic, glass and wood.		
8	We can start the art work on the object before the base coating has dried properly.		
9	Acrylic paint is suitable for all type of surfaces like plastic, glass, ceramics and wood materials.		
10	Sponge helps to apply paint or primer uniformly on the surface of waste materials.		
11	Water color paint is more preferable for art and craft works using waste materials.		
12	Primer helps paint to firmly adhere on to the glossy type materials.		
13	We need to apply 2-3 layers of primer coating over the material in before starting our artwork over the material.		
14	Enamel Clear will form a thin hard layer over acrylic paint after it dries. There is a chance of getting cracked and might damage your work.		
15	Always sealing your artwork using varnish will protect and reduce restoration work in future.		

STENCIL ART:

16	Stencil is the technique that we use to reproduce designs by passing ink or paint over holes.		
17	For stencil art, firstly we need to place the stencil over the place where we need the pattern and secure the stencil with using tape.		
18	Stencil are pattern cut-outs which helps to renovate your ideas in the way of creativity.		
19	Securing the stencil over the material with using cello/masking tape is not needed.		
20	Applying varnish will not protect your artworks from damage, dust and fading.		

DECOUPAGE ART:

21	Decoupage is an art of decorating an object by gluing coloured paper cut-outs.		
22	For Decoupage art, we need to prepare the base with of chalk paint 2 layers mainly with the colour that suits with the selected part for best results.		
23	Decoupage art is not suitable for all surfaces.		
24	Decoupage art is one of the easiest forms of art where we just need to pick and stick.		
25	After Decoupage art, it is not important to seal it with mod-podge or varnish.		