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Integrating Drawing in Teaching English Language at Yumba Special School for Children with Intellectual Disabilities

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Abstract

Pupils with intellectual disabilities have personal, social and communication challenges as stated in DSM-5 (APA, 2013) and ICD-10 (WHO, 1992). As such, their cognition in general and language acquisition in particular are difficulties they struggle with in school. As a result, teaching them becomes cumbersome for teachers and caregivers. However, theories in the literature aver that art can be used as a tool to enhance teaching and learning of English language to pupils in the general population and pupils with intellectual disabilities in particular. The purpose of this study was to integrate drawing in teaching and learning of English Language at Yumba Special School for children with intellectual disabilities. The special school is situated in Tamale, the capital of Northern Region of Ghana. The study employed action research method where topics in English Language were taught by making pupils to draw in the classroom. The researchers used six weeks to conduct the action research. Researchers observed that integrating drawing in teaching English Language do not only make learning enjoyable and interesting but also drawing gained and sustained pupils attention as they were actively involved in the learning process, even though children with intellectual disabilities are symptomatic of Attention Deficit Hyperactive Disorder (ADHD). Therefore educators should adopt drawing integration in teaching English Language in intellectual disability learning environment.

Keywords: Intellectual disabilities, drawing integration, English language teaching

Introduction

Special needs children, especially those with intellectual disabilities (ID), have serious challenges in language acquisition and development. Inability to acquire language easily is a key symptom of their mental struggle, and teaching them to acquire a second language becomes cumbersome (Klin, 2005). These students do not only demand more time and patience, but also require specialized instructional strategies in a well structured environment that supports and enhances their learning potential. It is crucial to remember that special needs pupils are not pupils who are incapacitated or unable to learn; rather, they need differentiated instruction tailored to their distinctive learning abilities (Anthony, 2006).

Additionally, many pupils with ID have Attention Deficit Hyperactive Disorder (ADHD), so that not only is their attention span low such that they cannot sustain attention for long periods, but they are also hyperactive and impulsive, preventing them from sitting in one place for long without fidgeting (American Psychiatric Association, 2013). In this regard, if the instruction is not tailored with activities such as drawing and coloring to engage and sustain their attention, learning will be difficult for them.

Globally, research available on the effect of arts on academic learning offers considerable proof of the relationship between teaching the arts and academic learning for students in general, even though, much is yet to be uncovered (Duma, 2014). Eisner (2002), laid out a logical groundwork for the idea of art integration. Eisner's point is that, while the arts have a great inherent value, they also improve a diversity of cognitive abilities, including discernment, memory, and the ability to explain events and concepts to learners, as a result of learners' involvement in the process of creating art. These changes lead to shifts in the understanding of concepts and improved understanding and literacy.

The integration of the arts into academic instruction is something that teachers, whether special or general educators, have done, and continue to do, successfully in other parts of the world. The choice and excellence of arts integration varies widely. It depends on factors such as the level of knowledge, experience and ease of each teacher, as well as the support of administrators and the resources available to help the teachers (Duma, 2014).

The relationship among the arts, cognition and academic learning is one area where very little research has been done in Ghana, particularly in relation to students with intellectual disabilities. The research carried out in Ghana with regard to intellectual disabilities include *Learning Difficulties among Primary Pupils* (Narh, 2015), where the researcher looked at ways in identifying and dealing with pupils with learning difficulties so as to give them (with or without difficulties) equal rights to learning. Saah (2017) also researched autistic children with regard to how to improve and enhance their intellectual development and assessment. Saah noted that intellectual development in autistic individuals is possible when their educators capitalize on the autistic learners' strengths, making it easier for them to grasp concepts that are taught. Finding inadequate research on arts integration for pupils with intellectual disabilities in Ghana, the researchers sought to explore the impact arts integrated teaching and learning approaches can have on pupils with mild intellectual disabilities, specifically in the area of English language acquisition.

The concept of Art Integration

Art integration, in simple terms, is the use of the arts for the sole purpose of learning across the curriculum (Rabkin, 2004). Rabkin is of the view that art integration serves as a catalyst for learning in other subjects using the various forms of art. In this regard, learners are taught across the curriculum by engaging in the process of making and discussing art. Therefore, art making serves as an important component of learning and assessment in all subject areas, whether Language Arts, Mathematics, Social Studies, Science or Mathematics (Rabkin 2004).

Silverstein & Layne (2010) opine that art integration is an effective approach to teaching whereby teachers and educators use art on a daily basis to enhance easy understanding and evaluation of content being taught. They also emphasize the point that the process of making art is fundamental in creating a connection between content and pedagogy. When children are engaged in art making while studying a particular subject, they will construct meaning on their

own, helping them to retain what has been taught. Their understanding will be facilitated by their active participation in making art. Concepts and skills learned through art integration remains in the minds of pupils, since they constructed meaning on their own by engaging in the art activity (Silverstein & Layne, 2010). Again, Gardner's theory of multiple intelligences (MI) has made the concept of integrating the arts a natural foundation (Armstrong, 2000). This is proposed to advance pupils' learning experiences by offering a way to apply visual and kinesthetic learning, as well as artistic vision and thinking throughout the curriculum (Smilan & Miraglia, 2009)

This means that numerous forms of art are used to facilitate learning in the core content areas, while promoting learning and appreciation of the arts by students, both in the performing arts and the fine arts. These researchers provide a checklist that educators can use to determine if their program is a complete art integration programme or a different type of arts education program (Silverstein & Layne, 2010). The checklist stipulates that art integration lessons must ensure that: 1) the approach to teaching is based on learning principle of constructivism; 2) learners are engaged in constructing and demonstrating understanding rather than just memorizing and regurgitation of facts; 3) learners are engaged in constructing and demonstrating their understandings through an art form; 4) learners are engaged in a process of creating something original; 5) the art forms created by learners connect to another part of the curriculum in a mutually reinforcing way; and 6) the objectives relate to both the art form and another part of the curriculum.

Art integration is defined in another vein as an instructional process where arts learning and other core subjects, such as English Language, Mathematics and Science are connected in such a way that the learning of the arts and these subjects enhance one another (CAPE, 2008). An arts integration method supports individual and collaborative student work. According to CAPE, learners are stimulated to reflect on the learning process by revising and recording their results along the way. This key step provides time for self-assessment and introspection. In that regard, it will offer an opportune time for learners to reflect and assess themselves individually. Therefore, through art activities and classroom critique, learners connect their learning with other subjects (CAPE, 2008).

Maxine Greene (1995, as cited in Thayer-Bacon & Barbara, 2010) proposed that people perceive art integration as a way of turning on their mood for learning across the curriculum. That is, integration of the arts awakens the mind and prepare the senses for active participation in learning (Adu-Agyem, Enti & Peligah, 2013). A proof for this conception of art integration as turning on learning is that when children's senses are stimulated and their emotions are set to a good mood, it becomes easier for them to learn and retain what has been taught (Adu-Agyem et al, 2013).

Significance of Art Integration

The integration of art is an approach to acquiring knowledge whereby the learning process is characterized by activities of art to cater to all categories of pupils. Once pupils discover an art activity exciting, they develop keen interest and actively take part in the learning process. The excitement of the pupils can be equated to the state of flow where time stops, where there is an intense and focused concentration, loss of self-consciousness, in sum, a state of peak engagement (Chilton, 2013; Csˊıkszentmihalyi, 1996; Nakamura & Csˊıkszentmihalyi, 2009). The art activities are integrated in such a way that all concepts and skills will be understood by learners, since they will construct meaning on their own (McDonald & Fisher, 2006). Through this, they are able to keep what they learn. The conditions in the set of courses are significant for

children to learn effectively. If a child can link a particular concept between two subjects, he tends to acknowledge that all materials are pieces of a larger image. Linking themes generates a framework for the manifestation of ideas, and pupils can use their previous knowledge (McDonald & Fischer, 2006).

One of the most vital tools an educator can use in teaching is the capacity to trigger pupils' previous knowledge. Solomon (2003) proposed that art integration is significant, because it is a highly engaging and interactive instruction that builds on students' prior knowledge in a way that stretches and expands the students' understanding of the content. Art enlightens our creation of sense. This implies that art generates a platform in linking various disciplines and pupils' previous knowledge (Albers, 1997). This also means that the arts create an opportunity for building connections between subject areas and students' prior knowledge. For instance, exposure to, and the personal construction of, visual text may provide young writers opportunities to develop and reveal some of their own literacy strategies (Albers, 2007).

Also, Grimshaw (1996) is convinced that one of the initial creative and innovative things children do is getting a pencil or crayon and doodle. This is the way children like to express themselves, and, therefore, it serves as a gateway to their learning (Adu-Agyem, Enti & Peligah, 2013). According to Dewey (as cited in Eisner 2004), it is possible to explore imagination as the most important instrument for art to help us reinstate the resolve of our determination and support creating the types of schools that learners require. Unrath & Mudd (2011) argue that art has a great advantage in improving students' learning experience because it cultivates in them an individual imagination of reality.

In the United States, the nationwide content standards set for other disciplines of study are integrated with art. For example, in the study of languages, writing in the visual arts class involves the proper use of categories of speech, better use of lower and upper case letters and appropriate usage of punctuation marks (Stephens & Walkup, 2001). Many studies have examined efforts of visual arts and writing integration that suggest that involving visual arts during the writing process can have positive results on pupils' engagement (Leigh, 2012). Researchers noticed an improvement in the quality of students' writing and drawing, as well an increased knowledge of vocabulary and comprehension (Leigh, 2012). Based on a longitudinal study of an intensive multi-art integration model implemented in public elementary schools in the Los Angeles area, (Peppler, Powell, Thompson & Catterall, 2014) found steady and significant improvements in student proficiency on standardized tests of English Language Arts when matched with comparison school sites with stand alone arts programs.

Furthermore, connecting the arts with enhancing pupils' educational attainment has been in existence for a long time (Richards, 2003). Richard clarifies that, over the years, he has been collaborating in a move to create linkage with the concepts of reading and writing, because in the academic year of 1998-1999, the outcomes of the assessments disclosed that about 90% of kindergarten pupils engaged in literacy and reading strategy are above average. Peppler et al (2014), in a quasi-experimental study of the impact of arts integration on student academic achievement in English Language Arts, found that treatment schools had an average 11% gain in the number of students proficient on ELA standardized tests, compared to a change in control school average loss in students proficient in ELA of 1%.

Finally, researchers found that schools that offer arts as a discipline and integrated curriculum tend to have a greater advantage in terms of enhancing their pupils' learning than schools that do not implement art integration (Oddleifson,1995). In the same vein, art offers opportunities for pupils to solve problems through the process of making art, arousing their

curiosity and their passion toward finding solutions to the problems they encounter. Art can be used to learn all academic disciplines in the curriculum if it is well integrated into such subject areas and can be used to teach mathematics, biology, social studies literature and so on (Cornett 2003; Oddleifson, 1995; Lok, 2014).

Teaching Students with Intellectual Disabilities

There is a great necessity for efficient intervention approaches to solve academic difficulties for pupils with intellectual disabilities (Shapiro, 2005). Teachers agree on the significance of teaching academic skills through efficient approaches. The problem, then, is what constitutes efficient teaching approaches for teaching students professional skills and knowledge, and, more specifically, those strategies proven to be efficient when used with pupils with intellectual disabilities (Ross, 2008; Fagan, 2015). Loughlin and Anderson (2015), upon reflecting on the historical progress of arts integration, confirm the idea that the arts are an essential component in intellectual disabled students' social and emotional development and that the arts offer them a way to draw on their personal interests and talents. Arts integration breaks myths of special education pupils' ability to participate in the arts and self-expression (Cruz, 2009).

Teaching approaches or strategies that are efficient for high IQ pupils with will also prove efficient for those with low IQ (Allor et al, 2009). These researchers are of the view that some teaching approaches are holistic in nature and apply to students of diverse intelligence, as well as to students with varying learning styles. A typical example of such teaching approaches is art integration where learners are actively engaged in learning by expressing themselves with art tools and materials. "With the arts, all students have a chance to succeed – and better yet, to showcase their success" (Appel, 2006, p. 15).

However, not all teaching methods or strategies that have been proven to work with non-disabled pupils will have the same efficiency with pupils with intellectual disabilities, due to the particular characteristics of intellectually disabled pupils. Generally, children with intellectual disabilities are not as effective in learning compared to children without disabilities. This kind of limitation on effectiveness in learning corresponds with the general level of IQ for pupils with intellectual disabilities (CEC, 2011). Pupils with intellectual disabilities have significant limitations in intellectual functioning, communication and adaptive skills. However, pupils with intellectual disabilities can learn mathematics, English and science. They just need to be taught in a different way. The purpose of this study is to examine the effectiveness of integrating drawing into teaching English Language in a quasi-experimental study at Yumba Special School, a suburb of Tamale in the northern region of Ghana, for students with intellectual disabilities.

Methodology

Research Design

The research methods adopted for this study were action research (Given, 2008) and quasi-experimental research. The action research design is a systematic process performed by educators or other people in an educational environment to collect information and consequently enhance the way and manner their specific educational environment and their teaching and student learning work (Mills, 2011). Creswell (2012) opines that educators seek to improve education practices by studying complications or issues they encounter. According to Creswell, educators reflect on these issues, gather and analyze data and execute changes based on their

results. In some instances, researchers focus on a restricted and practical problem, such as a problem for a classroom teacher (Tichapondwa, 2013). He argues that, in other cases, researchers seek to strengthen, transform and liberate pupils from conditions that limit their personal progress and willpower. Since action research is used primarily in the field of education and educational settings, the researchers employed it in order to improve teaching of English in special schools. The researchers became the classroom teachers in implementing the drawing integration lessons for the period of the research. Quasi-experimental research is often done to evaluate the effectiveness of a treatment, in this case an educational intervention (Price, Jhangiani &Chiang, 2013). The pre-test/post-test design was used, since observation of teaching language was conducted for two weeks to ascertain how effective it was. Intervention spanning six weeks was put in place after the observation, and then observation was done again to ascertain any improvements during the intervention phase (Price, Jhangiani &Chiang, 2013).

Participants

The participants of this study were learners with intellectual disabilities consisting of 13 boys and 8 girls in a classroom. Their ages ranged from 11 to 20 years. The age range includes adults, because it is an intellectual disabilities school, where these children are limited to because in Ghana, schools for intellectual disabilities do not go beyond high school. In intellectual disability literature, the chronological age of students is at variance with their mental age. There are categories of intellectual disabilities. For instance, within the mild group, regardless of their chronological age, the mental age range is 9 - 12years; the mental age of the moderate group ranges from 6 - 9years; the severe group i from 3 - 6years; and the profound group, irrespective of how old they are, think and behave like a child of 0 - 3years (Kuyini, 2015). This is because, the IQ of intellectually disabled peeople is 70 or below (Kuyini, 2015). Researchers spent six weeks to execute the drawing integration at Yumba Special School for pupils with intellectual disabilities. Researchers took part in the teaching process to enable the classroom teachers to observe how drawing could be integrated into teaching English. Researchers took turns to demonstrate how the activities were to be carried out. While one researcher was teaching, another took photographs of pupils engaging in activities. The classroom teachers assisted in the drawing integration activities. Researchers sought and were granted approval to use the photographs of the learners for academic the academic process.

i.   The Conceptual Framework

The model in Figure 1 was adapted and modified for the study. It illustrates how the drawing was integrated into teaching English language.
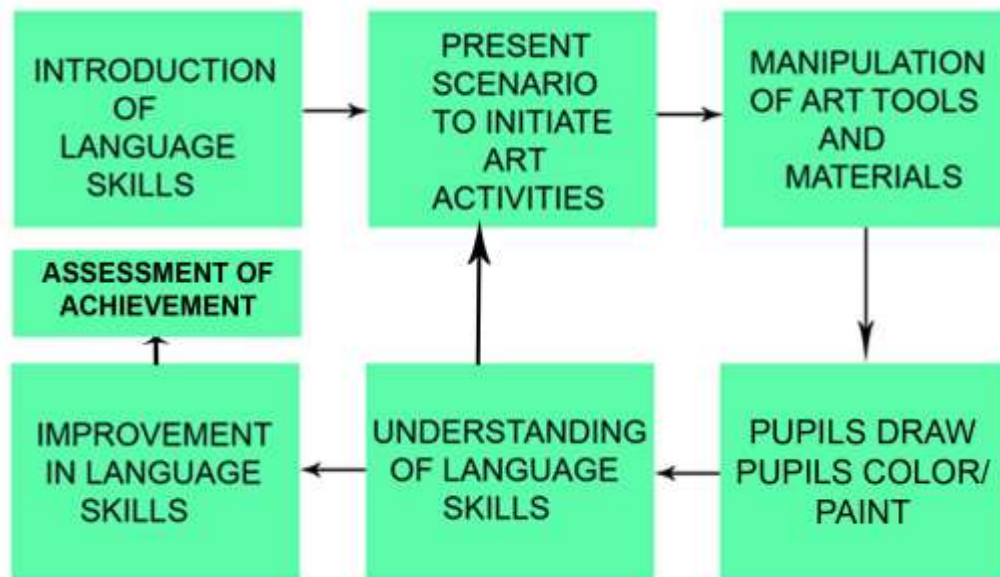
Figure 1: Model for Integrating Art in English Language Teaching and Learning
Source: Adapted from Thomas and Switzer, 2001

The steps of how drawing was integrated into teaching English Language to pupils with intellectual disabilities are illustrated in Table 1. First, the language skill to be taught is introduced. Second, researchers present the scenario to initiate drawing activities. Third, pupils explore and manipulate art tools and materials. Fourth, pupils draw and color. Fifth, through drawing and presentation, pupils demonstrate an understanding of language skills; but if they do not show that they understand, the researcher presents scenario for pupils to go through the cycle again. Finally, pupils will demonstrate that their understanding of language skills has improved, and then they will be assessed. The art tools and materials used were 2B pencils, coloed pencils, erasers, cutting knives, masking tape and A4 sheets.

Data Collection Instruments

Observation

According to Kumekpor (2002), observation can be considered as basic to all scientific investigation, probably because it helps to acquire first-hand knowledge of a particular phenomenon. In this study, the researchers were participant observers and were with pupils throughout the period of teaching, which aided them in becoming part of class activities, while, at the same time, taking notice of these activities and the pupils' general attitude in class.

An observation checklist was adopted in order to keep track of the classroom activities with regard to pupils' attention to what they were being taught, their participation, their relationship to one another and to the teacher and the general atmosphere of the class.

Drawing activities

In this study, the meaning of art, which denotes the tangible expression of a person in the form of drawing, would be used interchangeably with the word "drawing" (Osei, 2013). Drawing activities were assigned to the pupils based on the lessons that they were taught for the day. The premise was that art integration is a teaching method that enhances pupils' learning, since it makes room for active participation and engagement (Adu-Agyem et al. 2013). Thus, allowing the pupils to draw was going to help them grasp the lesson, and talking about their drawings in English would help them improve gradually their English language speaking skills.

Data Collection Procedure

Pre-Intervention

Weeks One and Two. Using an Observation Checklist (appended), the researchers used the first two weeks to observe how the classroom teachers were teaching English in the classrooms. The key things researchers were looking for were use of instructional materials, differentiation of instruction, attention and active participation by students, and teaching methodologies

Intervention

The scheme of work for the intervention was prepared using the teaching syllabus for English Language in Primary Schools in Ghana (MOE, 2010). All topics were selected from the Primary 6 section of the syllabus.

Weeks Three to Eight. The drawing intervention ranged from three to eight weeks. Within this period, the researchers introduced lessons on nouns, adjectives, prepositions, and action words, among others, to initiate drawing activities. Typically, one of the lessons is described like this: a lesson on nouns was first introduced. Pupils were then asked to look around the classroom and mention whatever they could see. As they mentioned things they saw, they were written on the board. Pupils were also asked to mention their favorite fruits and pets. Pupils were then instructed to draw and color anything they wanted. As they drew, the researchers and the class teacher moved around and supervised them. When the drawings were completed, each pupil was given two minutes to stand in front of the class and show and tell everybody what he or she drew, since the aim was to facilitate their English language skills. This routine was repeated with the introduction of each lesson throughout the intervention phase. The pre-intervention and interventions have been summarized in Table 1.

Table 1

WEEK	INTERVENTION	PUPILS' ACTIVITIES	RESEARCHER/CLASS TEACHER ACTIVITIES	MATERIAL	DURATION	ASSESSMENT
Weeks One and Two	Observation of classroom teachers English Language lessons.	Pupils engaged in teaching and learning of English.	Researchers observe English lessons of teachers using	Observation checklist	30 minutes	Pupils were inattentive, non-participating and could not answer oral questions by the class teachers
Week Three	Drawing to teach Nouns	Pupils draw and color things of their choice to depict nouns	Researchers introduces lesson on nouns to initiate drawing. Researchers and class teacher assist and supervise pupils to draw and color	A4 plain drawing paper, erasers, pencils, non-toxic crayons and colored pencils	60 minutes	Oral questions to each pupil during presentation: What have you drawn? Mention three examples of nouns. Use noun in a sentence.
Week Four	Drawing to teach adjectives	Pupils draw small and big items of their choice to understand adjectives. Each pupil presents his work in front of the class	Researchers introduce lesson on adjectives to initiate drawing. Researchers and class teacher assist and supervise pupils to draw and color smaller and bigger objects	A4 plain drawing paper, erasers, pencils, non-toxic crayons and colored pencils	60 minutes	Oral questions to each pupil during presentation: Name the objects you have drawn. Which of the two objects is bigger or taller or longer than the other? Use adjectives in sentence

Week	Topic	Pupils' Activity	Researchers' Activity	Materials	Duration	Oral Questions
Week Five	Drawing to teach 'Myself'	Pupils drew themselves and present in class by describing parts of their body	Researcher introduces lesson on Myself to initiate drawing. Researcher and class teacher assist and supervise pupils to draw and color	A4 plain drawing paper, erasers, pencils, non-toxic crayons and colored pencils	60 minutes	Oral questions to each pupil during presentation: Describe the drawing of yourself. How many eyes, nose, hands do you have?
Week Six	Drawing to teach prepositions ("on," "beside" and "under")	Pupils drew objects on or under a picture of table. Each pupil presents his work in front of the class	Researchers introduce lesson on adjectives to initiate drawing. Researchers and class teacher assist and supervise pupils to draw and color	A4 plain drawing paper, erasers, pencils, non-toxic crayons and coloured pencils	60 minutes	Oral questions to each pupil during presentation: Where is the ball in your drawing?
Week Seven	Drawing to tell short stories	In groups, pupils draw series of pictures to depict a short story	Researchers introduce lesson on short stories to initiate drawing. Researchers and class teacher assist and supervise pupils to draw and color	A4 plain drawing paper, erasers, pencils, non-toxic crayons and colored pencils	60 minutes	Oral questions to each group, during presentation stage: Arrange your drawings and tell the class what is happening in the drawings

Week Eight	Drawing to teach verbs	In groups, pupils draw human being in action	Researchers introduce lesson on verbs to initiate drawing. Researchers and class teacher assist and supervise pupils to draw and color	A4 plain drawing paper, erasers, pencils, non-toxic crayons and coloured pencils	60 minutes	Oral questions to each group, during presentation stage: What is she doing? What is he doing in the drawing?

Results and Discussions

Pre-intervention - Teaching methods of English Language

The researchers observed that teachers often introduce English language lessons, write examples on the board and ask pupils to recite after them. The teaching methods adopted were largely teacher-centered, as the teachers do most of the talking in classroom. They stop only at intervals to ask pupils to repeat after them and ask pupils what they understand.

There were no teaching materials used other than chalkboard illustration. Again, teachers sometimes forgot they were teaching pupils with intellectual disabilities needing different teaching instructions. They delivered lessons at a faster rate instead of taking their time to accommodate for the disabilities. As a result, the pupils were not paying attention nor were they actively participating during lessons. Some pupils were dozing in class, because lessons were not interesting to them while others, were exhibiting hyperactive and impulsive behavios. Those pupils with hyperactive disorders sometimes move from their sitting places to other places or even walk out of the classroom. Teachers failed to gain the pupil's attention and make them participate actively, because of their insufficient use of teaching resources and the use of teacher-centered methods, forgetting that pupils with intellectual disabilities have attention deficit and hyperactive disorders. Among the lessons the researchers observed were "Naming Words" in Primary 2, where the teacher only defined nouns and asked the pupils to repeat after her. These findings confirm Obosu, Gideon and Opoku-Asare (2016) when they noted in their study of how English Language was taught in Deaf Schools in Ashanti region of Ghana that teachers in schools for the deaf do not use visual learning materials to enhance pupils' understanding of the English language.

Post Intervention

General Observation

During the intervention stage where drawing was integrated into teaching English, the researchers, all using the same observation checklist, observed that pupils were keenly interested in the lessons, because they engaged them in activities and provided great benefits for learning. Student attention was gained and sustained throughout the lessons. As a result, they were actively participating in class, including answering oral questions during presentation stages of their drawing integration lessons, despite the fact that many pupils with intellectual disabilities have Attention Deficit Hyperactive Disorder (ADHD) (DSM-5, 2013). The findings depicted in the following pictures show pupils having fun and enjoying the lessons, indicating that, when drawing is integrated into teaching English language, the lesson becomes a fun-filled activity lesson. It is worthy to note that learners were always happy to see the researchers arrive in the school each time there was a lesson and often ran toward the researchers to take their bags. The first question they usually asked was, "What are we drawing today?" During break time, some of them often gathered around the researchers to narrate to them what happened in their homes and their life experiences. They opened up and communicated freely whatever they wanted to say, though with some difficulties due to their language acquisition disorders (Klin, 2005).

Drawing Nouns

Three of the pupils could not tell the class the objects drawn, though they were happy about their drawings. Four pupils mentioned the objects drawn by previous presenters instead of mentioning their own drawings. The class was asked to confirm whether the objects their colleagues drew and presented were actually what they had intented them to be. Students were presenting their lessons in English in order to improve their English speaking skills. Attendance for this lesson was 19 pupils.

Figure 1

Pupils Drawing Nouns
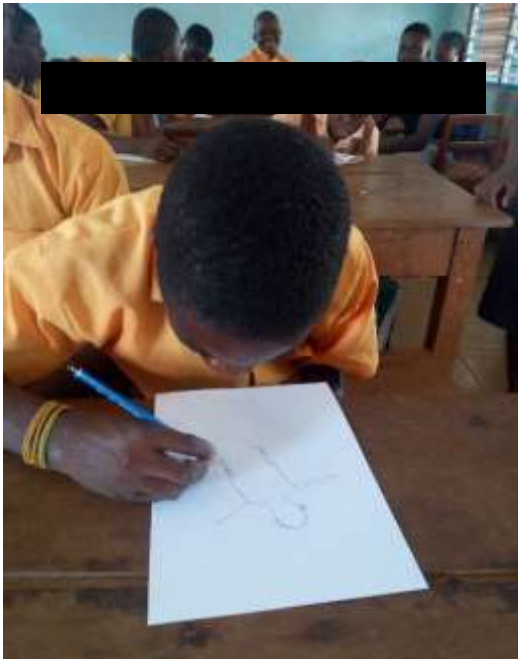
Figure 2

Pupil Presenting Noun

Drawing Adjectives

Each pupil was supposed to tell the class the two things they drew and indicate which was small and which was big. As each pupil was presenting, the rest of the class was to confirm whether he or she was right. The researchers recorded the pupils' confirmation and disagreement and noticed that three pupils drew what they drew previously while two could not tell which of the things they drew were small and which were big. Twenty-one pupils were present for this particular lesson.

Figure 3

Pupils Drawing Adjectives

Figure 4

Pupil Presenting Adjective

Myself

The idea for participants to draw themselves hinged on their ability to coordinate their thoughts and Kramer's assertion that the artwork takes on the image of the artist who makes it. Even thoughit it was not known whose drawing was best, it was a laughter-filled class when some pupils' drawings had either one hand, one leg or one ear. This, though, confirms findings of Okyere, Aldersey & Lysaght (2019) regarding drawing characteristics of children with mental retardation. Once again, the three pupils drew the same drawings of themselves that they had drawn in previous weeks.

Figure 5

Pupils Drawing Myself

Figure 6

Pupils Presenting Myself

Prepositions

Eleven pupils had the positioning of the objects and the exact word (preposition) right, while five pupils had some correct and some wrong positioning and prepositions. Again, the three pupils drew same things they had been drawing in previous weeks. One of them could not explain what she had drawn, while the other two mentioned things other than what they had actually drawn.

Figure 7

Pupils Drawing Preposition

Figure 8

Pupil Presenting Preposition

Drawing Verbs

Five pairs drew what they had chosen; two pairs copied their colleagues instead of drawing what they chose. Two of the three pupils who always drew the same things were put into a pair. This decision was made to see if they would draw what their action verb demanded or if they would stick to their "status quo". They presented the same drawings. However, the other girl in the different pair, with her colleagues, drew what they had chosen. This suggests that the colleague influenced their overall ability to draw the right action word.

Figure 9

Pupils Presenting Verbs

Drawings to tell short Story

The pupils enquired more on how they could represent the stories. Though it was a difficult task for them, half of the class was able to properly depict drawings using three scenes each to depict the stories they had chosen. Each group stepped forward and presented their stories to the class.

Figure 10

Pupil Presenting the First Scene of her Story

In all the intervention activities, it was noted that the drawing activities carried out provided great benefit for pupils learning English. It was particularly positive in the sense that it gained and sustained pupils' attention and participation throughout the lessons taught, despite the fact their symptoms of Attention Deficit Hyperactive Disorder (ADHD) (American Psychiatric Association, 2013).

The intervention activities confirm the findings of Altun (2015), that learning English through drawing provides opportunities for pupils to speak and store vocabulary easily. Again, the drawing intervention corroborates that of Adu-Agyem, Enti and Peligah, 2009), Arhin (2012) and Anang (2011) that drawing and art in general activate the senses and emotions of a child and serve as a gateway to their learning. Also, the findings are in tandem with Eisner's (2002) submission that integrating art does not only benefit the child tremendously but also keeps at-risk children in school. The presentation session of the drawing intervention promoted their

communication skills since they were always made to talk. This observation agrees with Anim (2012) when she noted that drawing activities enables pupils to express themselves and that those who find it difficult to speak could talk easily through drawing intervention.

Conclusions

It can be concluded that incorporating drawing interventions in teaching and learning of English Language is effective when dealing with intellectually challenged learners like the ones in Yumba Special School since 1) the learners became actively involved in the learning process; 2) the learners' hyperactive and disruptive behaviours were minimized; 3) the learners communicated freely in class especially during the presentation stages of their drawings; 4) the teachers admitted that observing from the researchers interaction with the learners will improve their teaching and the students' learning. In an open discussion with the teachers after the study, the teachers admitted their teaching methodologies and strategies in handling this special population were deficient, something they realized from observing how the researchers taught English by integrating drawing. They saw that they could greatly improve their teaching by adopting drawing integration in their lesson delivery. For instance, a teacher noted that, in teaching adjectives, she brought long and short sticks into the classroom to show pupils adjectives of various sizes and lengths. Even though it was a good attempt, the pupils would understand and use "short" and "long" better and appropriately in speaking English, if they were made to draw the two sticks and then asked to tell which of the sticks was long and which was short. Besides the joy and excitement in actively participating because of the drawing and coloring involved, their pronunciation of the words "short" and "long" could be corrected when they made mistakes, in turn improving their speaking skills. The researchers recommend that teachers be given an in-service training on how to integrate drawing into teaching and learning of the English language by adapting the discovery learning model used in this research. Additionally, educational policy makers such as Special Education Division of Ghana Education Service who take care of children with intellectual disabilities should consider drawing integration as a core activity in reviewing primary education curriculum, as it is proven to ignite and sustain pupils' attention, increase their participation in English Language class, and promote their communication skills.

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Observation Checklist
Teaching and Learning of English Language

Teacher: _____ Class _____ Date: _____

Time _____

Teaching and Learning Indicators	Yes	No	Description/Comments
1. **TEACHING METHODS** Were the choice of teaching methods appropriate for English Language in special school?			
2. **TEACHING LEARNING MATERIALS** Were adequate and appropriate instructional materials used in teaching and learning of English Language?			
3. **ATTENTION** Did the pupils increase their attention during English Language lessons? Were pupils' attention sustained during English Language lessons?			
4. **PARTICIPATION** Were pupils actively participating in English Language lessons?			
5. **DIFFERENTIATION** Did teachers differentiate between types of instruction to meet the multiple intelligence and learning styles of pupils?			

Overall impression of English Language teaching effectiveness: