

(NEIL)

1970 - 1979

Age 5.2 - 13.11

CATALOGUE SUMMARY OF (NEIL'S) WORK

Ages represented: 5.2 - 13.11

Nine Years: September, 1970 - June, 1979

Total production: approximately 324 visual items, all years
approximately 186 written items, all years

VISUAL WORK

Motifs: Battles: men and equipment; marching scenes; tanks, guns, cannons, helicopters, planes, balloons, bombs; forts. Chase scenes: police, robbers, prisoners. Races: dragsters, race tracks. Dwellings: interiors and exteriors; houses, castles, log cabins, forts, teepees. Landscapes and settings: land contours; pastures, ponds, farm buildings; mountains, sunsets; oceans and small water bodies; bridges, islands; underground and underwater. Horror: monsters and robots, skeletons, Halloween, witches, pumpkins. Vehicles: realistic and inventive design; tow trucks, fire trucks, delivery trucks; war vehicles, tanks, planes, helicopters; ambulances; ships; animal-drawn wagons; race cars; skimobiles; stagecoaches. People: children; "cowboys" and "Indians" in costume; robbers, police; wizards, magicians; portraits. Animals: farm, water; dog, seal, horses, insects. Themes: mystery, hiddenness, search for treasure, the unknown; conflict; humor; races and chases; inventiveness.

Style: Frequent use of pencil; versatility with outline, shading; increased light touch in older work. Color used for selective emphasis; increasing experimentation with geometric design. Consistent use of lay-out, mapping, design; inventiveness in construction and setting. Selective detail, mixed with open and empty space and vague lines within some work. Inventiveness with vehicle design: curved hoods, exterior designs, interior furnishings; "bird machine"; ant city; robots. Wavy line for land contour: mountains, hills; consistent development of perspective.

Major shifts and transitions: Year 2--increased range of activity and content. Year 4--stronger pencil technique; increased use of color. Year 5--extension of use of color in both representation and designs; increased patterning, construction with straight-edge. Year 6--development of forts, orderly marching scenes; increase in geometric design, use of straight-edge; many single illustrations of vehicles; restriction in use of color.

Year 7--lighter touch with pencil; refinement of work in designs and drawings of Indian tools. Year 8--increased involvement with technique in portraits and still-lives.

WRITTEN WORK

Motifs: Battles and conflicts: descriptions of war activities and equipment; destruction of monsters, robots; chases with police, robbers. Vehicles: descriptions of war vehicles; special invented elements, truck with "spikey wheel", "curved roof" of car, tank with bed, bathtub; races and race cars; skimobiles, ships. Animals: pulling wagons; horses and dogs in drawings and as main characters in stories; reports on penguins and mountain lions. Indians: descriptions of dwellings, activities, tools. Suspense, mystery: search for treasure, sunken ships; finding hidden passages, secret panels; creatures; mistaken identity, escape.

Style: Use of simple descriptive style throughout early years. Consistent rhythm throughout work with repeated action and varying content, simplicity and directness of language. Increased skill with precision of description; appropriateness of dialogue to content; use of understatement; humor with word plays and unusual conclusions; ability to convey sense impressions, emotions.

Major shifts and transitions: Year 2--increased volume in dictation and independent writing; enlarged range of content. Year 4--increase in more elaborate stories with detailed stages of action. Year 5--emphasis on underground and hidden themes; increase of humorous elements and unexpected content. Year 7--complexity of work increases substantially. Year 8--increasing depth and skill in work. Year 9--increased skill in portrayal of emotion, story development, use of understatement.

FINAL SUMMARY

Consistent development of descriptive ability, humor, and extended range of content with increasing technical skills in both visual and written work. Use of subtlety in humor and understatement, combined with repeated rhythm, contribute to cohesive impression of total body of work.

OTHER SOURCES AND DATA AVAILABLE:

- Reference edition includes approximately 180 slides, and typescripts of teacher notes and observations.
- A CHILD AS THINKER: ONE CHILD'S THOUGHT AS IT REFLECTS INTENTIONALITY by Frances Kay Doost, Ph.D. dissertation, University of Connecticut, 1979.

Name of cataloguer: Jane Katz
Date catalogued: March, 1984

(NEIL)

YEAR 1: 1970-71, AGE 5.2 - 5.11

Total number of items: 9

9 visual works; 2 written works, both associated with visual.

Collaborative works: 6

One book, on pirates, of which (Neil) contributed to pages G70.6.1-.2; G70.7-70.8; G70.11.1-.2.

Questionable dates: 5.6-5.8 and collaborative works may not be 1970-71, based on stylistic incongruities.

VISUAL WORK

Motifs: Houses; father washing windows; "egghead" and the monster; pumpkins, person with bag; race cars on track.

Style: (Most items are machine copies of the home collection.) Figures display animation, happiness, fluidity. Lines are varied according to content: smoke swirls; legs of person imply walking; race cars on track are in various positions and show exhaust. The one drawing with color uses outline and color contrast.

WRITTEN WORK

Motifs: Description of father washing windows; dialogue for chase of "egghead" and the monster.

Style: Writing is descriptive, dramatic and humorous. Dialogue for chase scene has a yell, "eek", and a planned escape from the monster who is approaching.

(NEIL)

YEAR 2: 1971-72, AGE 6.2 - 6.11

Total number of items: 24

18 visual works, 10 written works, all associated with visual.

Related work: 6.1-6.2; 6.12-6.17; 6.19-6.22.

VISUAL WORK

Motifs: Home settings, including house, garage, yard; activities of children pulling a wagon, riding a small vehicle; house interior; guns, arrows, people in fringed clothing with "cowboy" and "Indian" headgear; bird machine; castle setting with people identified by clothing and label; active sequence of Indian hunting, killing deer, cooking.

Style: Specialized content detail developed for particular characters: cook dressed appropriately and set in kitchen with appropriate furnishings. King and queen have separate thrones, labelled by letter. Lay-out is also detailed and purposefully planned: bird machine has pulleys, trap doors, stairs, springs; castle interior is divided extensively with prisoner in basement and king and queen above. Most figures are drawn in outline, with shading for emphasis.

Changes: Increased range of activity and content.

WRITTEN WORK

Motifs: Description of setting, activity and layout. A "rocket in the yard"; a "little boy is going into the house". Cook "bringing supper to the king"; a person is in the dungeon. Sequential description of Indian hunting trip and function of "bird machine".

Style: Direct, clear rhythm presented in descriptive sentences: "The Indian was going hunting. He shot a deer. He came home in the moonlight. He is cooking the deer." Humor is evident in the bird machine description. Labelling is used to add clarity in drawings.

Changes: Increased volume in both dictation and independent writing; enlarged range of content.

(NEIL)

YEAR 3: 1972-73, AGE 7.2 - 7.11

Total number of items: 39

26 visual works; 14 written works, 13 of which are related to visual.

Related works: 7.7-7.8; 7.16-7.29; 7.17-7.30; 7.18-7.31; 7.26-7.27.

VISUAL WORK

Motifs: Robbers; Indians; castles; battles. Buildings and vehicles with interiors. Geometric design in decoration and lay-out of "map of the waterworks." Developed settings: castle with multiple floors; battles with tanks, planes, people; log cabins, men with guns and spurs. Specific content detail: interior of ambulance; teepee with pictures on it; masks and coats pulled over robbers' faces. Witch, black on broomstick; children playing; big red apple; humor.

Style: Pencil used for outline, detail, shading for clothes, logs of log cabin. Color used to emphasize small areas: red cross on ambulance; geometric design on teepee. Sometimes figures are outlined in pencil, color added with magic marker or crayon. Frequently large areas of empty space combined with minute detail of drawing, e.g. truck with elaborate interior and "spikey wheel". Interiors of buildings or machines often show more detail than human figures. Humorous elements are subtly present in facial expressions, masks and coat collars covering robbers faces, large apple with arrow or worm through it.

WRITTEN WORK

Motifs: Descriptions: robber going to rob bank; smiling faces; teepee, horse, warrior; Indian designs; search truck with "spikey wheel"; war with underground tunnel; map of waterworks; children "throwing snowballs".

Style: Writing used to concisely describe and categorize drawings, rather than to elaborate or develop a story. When related to more complex drawings, the writing often directs attention to a limited amount of content, e.g. a teepee and horse in a drawing with many other objects. In a simpler drawing of seven faces, the writing is a complete description: "Those are lots of smiling faces". Sometimes description focuses attention on an unusual aspect of a drawing, e.g. a search truck that has a "spikey wheel". Simplicity and directness of writing

contributes to consistent rhythm with the use of labels,
single sentences, and concise two-part descriptions.

(NEIL)

YEAR 4: 1973-74, AGE 8.2 - 8.11

Total number of items: approximately 71
30 visual works; 25 written, 22 of which are related to visual.

Related works: 8.4-8.6; 8.23-8.24; 8.25-8.26; 8.38-8.39; 8.42-8.43; 8.50-8.51; 8.54-8.55; 8.59-8.60; 8.63-8.64; 8.67-8.68.

Collaborative work: 1
G73.2 with (Julian)

VISUAL WORK

Motifs: Chase scenes with cars, people, police, thieves; wizards, magicians; battles, tanks, planes; bird, mask, incorporating designs; bridges; horse pulling cart; vehicles, fully-designed fire truck, curved elements on cars; boys on top of fort. Humor: tank with bed, bathtub, and shelves, robot knocking down Empire State Building, dog with tongue hanging out.

Style: Increasing skill with pencil technique to achieve specific effects: e.g. strong outline for a truck, shading to emphasize tires and driver's clothes, light and random lines for smoke coming from a ship in the background; car and land contours outlined, trees and bridge tressels firmly shaded to portray strength and depth. Color used with more intensity, in larger blocks, both with representational and abstract subjects.

Continuities and changes: Use of pencil, with stronger technique; increased use of color.

WRITTEN WORK

Motifs: Concise descriptions: hungry dog, man driving ox-pulled cart to town to sell groceries; truck delivering luggage to A & P; battle; cowboy with horse; people swimming and diving; wizard trying to catch thief with "curved roof" car; tank with bathtub, bed, shelves. Stories with multiple stages of activity: dog comes to town to find food, a man finds the dog and they live happily ever after; numerous encounters between ship and sea monster, alternate approaches required for escape; police chasing bank robber, needed more police help, returned money to bank, robber sent to jail.

Style: Continued concise descriptions with development of more elaborate stories. Humor, happy endings. Ability to convey excitement of chase; difficulty and persistence of confrontation of ship with sea monster; humor of robot knocking over Empire State Building, hungry dog. Consistent rhythm maintained in both concise and more elaborate precis, with repeated phrases and action patterns.

Continuities and changes: Continuity in content of chase scenes, battles, rhythm; increase in more elaborate stories with detailed stages of action.

(NEIL)

YEAR 5: 1974-75, AGE 9.2 - 9.11

Total number of items: 158

58 visual items; 38 written items, 31 of which are related to visual.

Related items: 9.6-9.7; 9.8-9.9; 9.17-B9.154; 9.32-9.33; 9.34-9.35; 9.47-9.48; 9.51-9.52; 9.53-9.54; 9.55-9.56; 9.62-9.63; 9.64-9.65; 9.68-9.69; 9.71-9.72; 9.83-9.84; 9.102.1-9.102.7; 9.106-9.107; 9.131-9.134.

VISUAL WORK

Motifs: Underground, underwater: submarines, bomb shelter, treasure chests, diver, search for buried treasure. Battles: planes, helicopters, cannons; chase scenes; police, race cars. Robots, monsters, skeletons; bridges, platforms as setting for characters and objects.

Style: Increased emphasis on lay-out, geometric design, use of straight-edge: armies lined up for battle; fuse line to dynamite and cannon (9.1); rocket, robot, bridge constructed with straight-edge and attention to parallel lines. Wavy contour line used for land and water. Increased detail of underground, underwater, and interior structures; settings for submarines, buried treasure, bombs, hide-out of skeleton. Intensity in use of color, combined with lay-out and design patterns: platform with cowboy standing on it; battlefield with balance of crosses, soldiers with their guns; tanks, bombs, and cannons in formation; construction of cars and trucks (9.51, 9.53, 9.55). Continued use of varied pencil techniques and combination with pencil and color emphasis.

Continuities and changes: Continuation of pencil technique and use of color for emphasis; extension of use of total color, both for representation and design; increased patterning, construction with straight-edge.

WRITTEN WORK

Motifs: Battles, preparation and action; police chase, robbers, prisoners, heading for a trap; search for buried treasure, sunken ship; vehicles, dragster, train, ships, tanks, planes, helicopters, race cars; destruction, robot, cyclone, volcano, skeleton, army conflict; invisible (ghost); moving out of town; escape, of squirrel from forest fire, of king and queen from enemies; of people from flood; riding skimobile in Tibetan mountains.

Themes: unknown, unseen, hidden; preparation, for both constructive and destructive activity; attack; escape.

Style: Sentences remain primarily directly descriptive, frequently beginning "This is a ...". Power of writing evolves from combination of consistent rhythm, elements of humor, and unusual or unexpected combinations in content: a man rides around the Tibetan mountains on his skimobile; an empty motorcycle is described as having a ghost on it; a robot is "going to ruin a city"; after the excitement of escaping from a forest fire, a squirrel and a chipmunk establish a new home, build a snow fort, have a snowball fight, make supper, and go to bed.

Continuities and changes: Continued use of chase, escape, and battle themes; more emphasis on underground or hidden themes; increase of humorous elements and unexpected content.

(NEIL)

YEAR 6: 1975-76, AGE 10.2 - 10.11

Total number of items: 286

75 visual items; 42 written, 19 of which are related to visual.

Related work: 10.2-10.3; 10.4-10.5; 10.55-10.56; 10.75-10.76; 10.96-10.100; 10.151-10.151.1; 10.184-10.185; 10.232-10.233; 10.247-10.248; 10.251-10.252-10.264; 10.259-10.260; 10.266-10.275.

Collaborative work: 1

G75.1 with (Julian)

VISUAL WORK

Motifs: Vehicles: helicopters, battleship, motorcycles, tanks, stagecoaches, skimobiles, army truck, police car, "superbomber", invented designs, fire engines. Battles: several involving forts, both as shelter and place for storage of tanks and bombs; orderly marches. Races: preparation for, and action; cars jumping mountains, over ships. Development of settings: land contours, mountains, islands, forts, houses, tree house, houses in storm, underground tunnels. Portraits: Abraham Lincoln, man with scars and zipper in neck; Geometric designs; gun, knife; illustrations for stream study.

Style: Numerous drawings of single vehicles, done with heavy marker, detailed marker, and pencil. Continued use of straight-edge in vehicle design. Continued diversity with pencil strokes; heavy outline, cross-hatching of areas or objects, light and dark shading. Wavy lines for land contour, mountains. Combination of detailed structures with scrawled and ambiguous lines, e.g. detailed fire engines with irregular lines of fire; orderly march of men and equipment with vague lines of firing.

Continuities and changes: Continuity in battle and chase themes, new elements of forts, orderly marching scenes; increased use of straight-edge, geometric design in vehicles, single illustrations of vehicles. More limited use of color than previous year.

WRITTEN WORK

Motifs: Battles, preparation and description; description of vehicles and inventions; fight; stream environment; wanting to ride skimobile, go to Tibetan mountains; "bigges bomb in the worlde"; Abraham Lincoln.

Style: Continued use of descriptive style, frequently one-word descriptions of vehicles; inclusion of friends in fights and battle scenes. Humor in war with ants and mosquitoes; in exaggeration of "bigges bomb in the worlde"

(NEIL)

YEAR 7: 1976-77, AGE 11.2 - 11.11

Total number of items: 76

34 visual works; 28 written works, 7 of which are related to visual.

Related work: 11.15-11.18; 11.21-11.22; 11.34-11.35; 11.36-11.37; 11.38-11.56; B11.58-B11.67; B11.74-B11.76.

Collaborative works: 9

G76.25, copies of stories in book of Middle School Writing

G76.59-60 and 76.68-72.1, drawings in Middle School book, pictures from lines and squiggles.

VISUAL WORK

Motifs: Indian tools, designs; abstract cars, one with interior; tree. Illustrations for words; sounds - bubbles, lion's head for "roar"; fall, someone falling backwards. People: cowboy, large Pilgrim. Map; geometric designs.

Style: Drawing becomes increasingly refined, careful, with attention to technique. Outline with pencil is lighter, still combined with marker. Continued application of geometric design with bright color. Humor remains present in illustrations of words; playful quality of person "fall"ing, "rustle" of leaves, car with furnished interior.

Continuities and changes: Continued use of various pencil techniques, but with increasingly lighter and softer touch. Refined work reflected in geometric designs and drawings of Indian tools.

WRITTEN WORK

Motifs: Descriptions of words; touch, colors, sounds, "fall". Suspense, mystery: in dark passage; boy walking home fast, "slimey swamp", running from "green slimey figure"; finding monster while walking through woods; thief hiding from sheriff in secret panel; mistaking father for robber and calling police. Humor: in color and sense descriptions; in legend of how armadillo got his name; complaint letter about faulty tractors. Indian legend, descriptions of origin and development of Indian tools.

Style: Extent of work increases substantially in structure and content. Fully developed ideas are expressed

in stories with multiple sentences, stages of action. Descriptive work is also elaborate, specific, with a historical range and background. Humor is well-developed in vivid metaphor, plays on words. Understatement and omission increase suspense. Rhythm is still prominent through repeated phrases, and tone of concluding sentences.

Continuities and changes: Humor and suspense maintained in familiar rhythm although complexity of work increases substantially.

(NEIL)

YEAR 8: 1977-78, AGE 12.2 - 12.11

Total number of items: 70
28 visual works, 22 written works.

Related items: 12.2-12.3; 12.8-12.11; 12.12-12.15.

VISUAL WORK

Motifs: Landscapes: farm; lighthouse and ocean; houses on stilts with thatched roofs. Still-life with art tools; portraits with various positions and settings. Horror: cyclops; composition with instruments and acts of death and dismemberment. Abstract designs with geometric shapes and pattern; contour map; seal swimming.

Style: Increased experimentation with technical skill in applying perspective, practice with portraits, and still-lives. Continued light touch with pencil, symmetry and balance in abstract work. Use of color for emphasis and contrast as well as for total development. Great range of materials: pencil, marker, watercolor, etching, crayon resist.

Continuities and changes: Continuity in experimentation with abstraction, development of land contours; increased development of technique with portraits and still-lives.

WRITTEN WORK

Motifs: Mystery, suspense, the hidden, underground, exploration of the unknown, search for lost treasure, walks through tunnels, down unknown paths. Descriptions of nature in poetry and prose: trees, at the beach, man living outside and gathering food, reports on mountain lions and penguins. Humor in content and style: understatement of conclusions, sound effects, familiar furnishings in unknown and mysterious settings.

Style: Continuing development in precision of dialogue, story, descriptive ability, subtle humor, ability to convey mood or atmosphere. Mystery and suspense often evolve from ordinary event, e.g. going camping, taking a walk; sense of calm, certainty surrounds exploration of unknown space; unusual environments in tunnels are often furnished with ordinary household objects, tables, chairs, bookshelves. Rhythm is strong in both poetry and prose; developed from repeated actions with variation of approach, succinct dialogue, humor.

Continuities: Consistent development of depth and skill in writing.

(NEIL)

YEAR 9: 1978-79, AGE 13.2 - 13.11

Total number of items: 36
21 visual works, 2 written works.

Related works: 13.10-13.13.

VISUAL WORK

Motifs: Landscapes; sunset by ocean, cliff, car at edge of water; lighthouse surrounded by water; tractor in field, barn burning and firefighter in background. Portraits; still-lives; abstract designs, inward, geometric shapes. Arrow breaking glass of window, flowing curtains.

Style: Continued attention to detail, technique, finished quality of work. Soft color, combination of pencil and marker. Concentric geometric shapes, parallel lines, in abstraction. Extreme attention to perspective, depth, conveyance of distance in landscapes.

Continuities: Continuing refinement of technique.

WRITTEN WORK

Motifs: Thanksgiving celebration, travel, relatives, food, watching television. Boy planning and experiencing running away: calmness, deliberate action, reflection, encounter with police, unemotional return.

Style: Ability to establish range of moods, depth of feeling, variety of settings. Thanksgiving piece expresses warmth of family celebration, enjoyment of food, travelling, continuity. "Running Away from Home" presents stark emotion and experience, calm and deliberate planning, understatement, survival in an unfamiliar experience. The story ends as it begins with the boy gazing out the window at passing cars, after a bare response to his mother's greeting, giving an impression of rhythmic circularity.

Continuities and changes: Rhythm in repetition, understatement, story development reflect both continuity and increasing skill

(NEIL)

Undated Work

Total number of items: 29
25 visual works; 3 written, 2 of which are related to visual.

nd. 3 - either 1971-72 or 1972-73; nd 4 - either 1973-74 or 1974-75; nd 5 - either 1974-75 or 1975-76; nd 18 - either 1975-76 or 1976-77.

VISUAL WORK

Motifs: Farm scenes: barn, animals, equipment, land. Battles: fort and marching. Vehicles: skimobile, trucks. Fireplace and shelves with bottles, skull and crossbones, horror masks. Snowball fight. Collecting and boiling maple sap. Rainbows, sunsets; house interior.

Style: (Most items are machine copies of the "home collection".) Use of detail, perspective. Range of content, action, geometric design in vehicles. Combinations of pencil, marker, crayon.

WRITTEN WORK

Motifs: Processing maple sap, snowball fight, walking through water passages.

Style: Direct, simple description of early work; consistent rhythm. Vivid description of walking through water: heaviness of legs, "sqwhsh and sqwhsh" of boots, repetition of movements.

Documentation Name: (Neil)

Academic papers, speeches, theses, child studies: _____

Catalogue Notes: C-2.28

Contrasts: _____

Curricular issues: _____

Descriptions: Narrative records _____

Visual work _____

Writing _____

Overviews _____

Presentation of file: _____

Reflection words: _____

Reports: _____

Summaries: _____