

(LEO)

1975 - 1984

Age 4.11 - 13.8

(Leo) Information on supplementary work added to the file in March, 1986.

Supplementary work missed in previous filmings was added to this file in March, 1986. This work is not included in catalogue descriptions.

Additions were made to the following year(s):

Year 8: 1982-83 Age 12

A complete year of work was also added: Year 9: 1983-84 Age 13
This work is not included in the overall catalogue summary, but is described in a catalogue written for this particular year.

CATALOGUE SUMMARY OF (LEO'S) WORK

Ages represented: 4.11 - 13.8
Nine Years: September, 1975 - June, 1984

Total production: approx. 861 visual items, all years
approx. 635 written items, all years
approx. 51 number items, all years
approx. 1,567 items, all years

VISUAL WORK

Motifs: Structures: castles, fortresses throughout work; hospitals, police and fire stations early on; futuristic military air bases later. Machinery/technology: cars, airplanes, ambulances, earthmoving equipment, robots, space craft, mysterious mechanisms; in later years attention to minute technical detail, as in floor plan drawings of spaceships. Fascination with real and imaginary world of mechanisms. Evil forces and beings; wizards; superheros. The sea: surface and depths, creatures of the sea, frogmen, submarines, ships. Land and sea monsters. Tunnels, caves, underground chambers. Military: army, navy, cavalry, space pilots. Opposing forces: indians, pirates, aliens, imperial forces. Also firemen, policemen. Battles in space, on land, at sea. Energy, especially electrical charge and fire. Catastrophic events: landslides, volcanic eruption, car crash. Mapping: cross-sections; aerial views, maps of imaginary worlds; and map-like motifs such as cracks in buildings and bridges, webs, exhaust trails from vehicles. Panoramic scenes: landscapes, outerspace, scenes of land meeting sea. Mythological creatures, and fantasy: unicorn, pegasus, dragons, bears endowed with human characteristics, gnomes. Knights in armour; and space-age knights. Occasional, but consistent motifs: Vikings, Japanese scenes. Repeated symbolic motifs: spidery-sun; houses with smoking chimneys; arrow used interchangeably as directional and missile, related to the "mad" razor in the comic strips of later years. Words, letters, numbers used symbolically throughout work.

Themes: Dwelling, adventure, discovery, journey. Encounter with unexpected, sudden catastrophe, rescue. Belonging, opposition. Work. Conflict - attack and defense. Problem-solving, preparedness, self-sufficiency.

Style: Little variation of medium throughout, although some experimentation with paint in later years especially final year. Marker initially the preferred medium (perhaps for the speed and movement of line it allowed). Pencil became preferred medium, especially for beginning drawings, as possibilities for control and precision with it became apparent to (Leo). Line is consistently expressive and varied, full of motion, narrative. In first year drawings especially notable for subtle, simple gestures of line packed with meaning. Throughout, drawings are like episodes of big stories. In later years drawings begin to move away from narrative towards studies of characters or details of stories. Representation of space, volume, distance in drawings a consistent interest. In first two years pages are to (Leo) like a volume to be filled. Working of space flexible, fluid at first; viewpoint variable, shifting, ambiguous, as (Leo) moves towards use of linear perspective, becoming fixed with viewpoint rigid when perspectival precision is achieved. Throughout, drawings of panoramic scenes are like windows into worlds with limitless boundaries. Drawings are full of detail. Color used to punctuate drawings with detail, action. Color used to represent a part of the narrative, or to symbolize, not to create atmosphere, effect. Although in last year paintings are explorations of color, and are atmospheric, expressive of feeling.

Major shifts and transitions: Year 2--substantial increase in quantity of work, elaboration and extension of first year's motifs, abundance of new subjects as well. Year 3--representation of space, distance begins to become less ambiguous. Viewpoint begins to become fixed. Year 4--recurrence of motif of map-like webs, and related variation of cracks in buildings, bridges implying imminent collapse of structure. Sense of increasing interest in and capacity for control and precision of line. Year 5--move towards linear perspective. Less drawing, more writing. Cartoons begin to appear. Year 6--drawing is refined and polished. Landscape reduced to one line. Distance, space represented in linear perspective. Year 7--humorous treatment of previously serious subjects. Drawings less narrative, more often studies of characters or details of stories. Year 8--marked increase in quantity of items and variety of medium. Even greater frequency of treatment of old favorite subjects humorously. Year 9--Exploration of color, form, and medium creates multiple possibilities.

WRITTEN WORK

Motifs: In early work, writing is transcribed caption, then transcribed stories that usually accompany

drawings. Early stories are often closely related to drawings but are not exact narrations. Sometimes drawing serves as a piece of the written story; a piece (Leo) has chosen to draw instead of dictate. Subjects include: dwellings, evil/supernatural beings, rainbows, machines, flying saucers, aliens, sea monsters, dreams. Also spider webs, rabbit tracks. Adventure stories set in outer space or on alien planets; also adventure-fantasies that are blends of elements from history, folklore, mythology, legend. Also descriptions, reports, opinion essays. Humor throughout -- word play, exploration of meaning of idioms, captioned comic strips and cartoons later on.

Themes: Dwelling. Preparedness, protection. Adventure, journey into uncharted worlds, key that unlocks door to unknown, solving mystery. Conflict. Cooperation, problem-resolution.

Style: Writing begins as a part of the drawing. What can't be said in drawing is said in words and vice versa. As language skills accrue, writing becomes dominant medium for story telling; illustrated to elaborate and add detail to the writing. Early captions tell what drawing is or what is happening. Early stories are episodic, jolty and are aided by accompanying drawings which fill out narrative. Later adventure stories full of conflict, action. Transitions jolty, fast. Language is dramatic, descriptive, detailed. Space and fantasy stories written in style characteristic of traditional adventure novels and movies.

Shifts and transitions: Year 2--increase in quantity and length of stories. Year 3--appearance of a lengthy myth-like story, full of detail independent of drawing. (Leo) is writing independently, almost all writing in (Leo's) own hand. Year 4--increase in length of stories, also in detail and complexity. Year 5--substantial increase in quantity and length of stories. Year 6--appearance of essays in which (Leo's) feelings and opinions are explicitly stated. Year 7--decrease in quantity of writing. Narratives are interrupted by cartoons, also left unfinished. Year 8--substantial increase in quantity of writing, many teacher-generated assignments. Increase in variety of subject and forms of writing. Sharp decrease in number of stories. Year 9--general increase in quantity and forms of writing and an expressed interest in development of style.

FINAL SUMMARY

Consistent emphasis on detail, articulation, control throughout. Also, an element of wildness, energy conveyed by sheer quantity of detail maintained throughout, but with

change of focus from serious adventure/fantasy stories to humorous, off-beat cartoons. Continuity in content and skill development throughout. Consistent growth in precision and control in drawing. Observational posture, distanced from work until final years when self-reflective statements, direct expressions of feeling begin to appear.

OTHER SOURCES AND DATA AVAILABLE:

- Reference edition includes approximately 200 slides and transcripts of teacher notes and observations.
- Detailed summaries of production by year, written by Peg Howes as part of child study -- years 1,2,3,4 (1975-76 through 1978-79) completed.
- Description of #18.9, year 4 (1978-79).
- Transcribed notes of practicum discussions, 1983-84.

NOTE: The numbering of this file differs somewhat from the standard. The first two years (1975-76 and 1976-77) are numbered 5.n and 6.n rather than 4.n and 5.n, with age 4 corresponding to (Leo's) age in September 1975. (Leo) became 5 in November 1975. Subsequent files are numbered using a prior system explained in the introduction.

Name of cataloguer: Peg Howes
Date catalogued: April 10, 1984

Year 9 added: March, 1986
Completed by: Susan Donnelly

(LEO)

YEAR 1: 1975-76, AGE 4.11 - 5.8

Total number of items: 156

drawings - 86

drawings with teacher-transcribed captions - 22

5 booklets - 48

5.1-5 15; 5.16-5.19; 5.22-5.27; 5.54-5.69.

VISUAL WORK

Motifs: Structures, especially houses, castles, hospitals and churches; all water-going vessels (boats, submarines, big ships) and appropriate detail (e.g. portholes, anchors, rigging, sails, smokestacks). Also pirates. Machinery (cranes, bucket loaders, cars, ambulances, tanks, aircraft, lawn mowers). Catastrophe such as fire, volcanoes, landslide, car crashes. Battles, evil forces and supernatural beings. Landscapes, panoramic scenes. Several recurrent details: sun, an arrow used sometimes as directional, sometimes as missile, houses with pitch roof and chimney with smoke coming out. Sometimes just smoking chimney. Themes of dwelling, as well as adventure and possibility of encounters with the unexpected, discovery, voyaging. Paths and mapping implied frequently (as in line representing exhaust from vehicle that also traces its path). Space, distance, volume implied by relative size of objects and their placement, and by frequent absence of distinct ground line.

Style: Very little variation of medium (primarily markers). Line is extremely varied. Images are narrative. Scenes of an ongoing narrative, with implications of events preceeding and following as opposed to studies of single elements. Scenes which are stage sets for action to follow (as in castle of Frankenstein). Drawings are detailed. Little evidence of reworking. Narrative quality, copious detail, motion in the line unify the work and suggest a purpose of gathering, and explicating recording experience. Color frequently used to highlight or to add action.

WRITTEN WORK

Motifs: Writing is captions transcribed by teacher on to drawing. Rabbit tracks, dwellings, palace; evil and supernatural beings, rainbow and pot of gold, machines, flying saucer from Mars, watching out for sea monsters, dreams, Moby Dick in a rainshower, turtle eating words, zoo, (Leo) as a baby.

Style: Captions usually state what the picture is, or what is happening. Repetition of words within a book (e.g. palace and attic in Daniel Boone's Palace) as well as exploration of the meaning of an idiom (turtle - "he is going to eat these words") suggest fascination with and ear for language.

(LEO)

YEAR 2: 1976-77, AGE 5.11 - 6.8

Total number of images: 334

drawings - 262

writing, separate pieces - 19

4 booklets - 53

6.44-6.49 (drawing); 6.53-6.70 (drawing); 6.71-6.78
(drawing); B6.227-247 (drawing and writing).

Other related items: drawings: B6.12 & B6.13; B6.175 &
B6.176; B6.178-B6.180; B6.183-B6.187; B6.217-B6.219;
writings & related drawings: B6.4 & B6.5; B6.17 & B6.18;
B6.19-20 & B6.21; B6.23-26 & B6.27-28; B6.29 & B6.30; B6.32
& B6.33; B6.35 & B6.36; B6.210 & B6.211; B6.212 & B6.213;
B6.215-16 & B6.217-19; B6.224-25 & B6.226; B6.248 & B6.249;
B6.252 & B6.253.

VISUAL WORK

Motifs: Still present are: structures; superheroes
and supernatural/evil ghoulish forces (with corresponding
appropriate detail i.e. bats, cobwebs, coffins, tombstones,
skeletons); vehicles and other mechanical devices. Also
the sea, its surface and depths. New subjects include
fire-breathing land and sea monsters (many forms); raw,
visible energy, especially fire, also electrical energy and
force fields. Police, firemen, military, pirates, Indians.
Battle. Themes of membership, work, adventure, conflict,
problem solving, preparedness, sudden catastrophe.
Implication of space and volume extended by the use of line
to suggest land contours, as well as placement and size of
objects.

Style: Markers continue to be preferred medium.
Drawing as narrative continues to be main mode of
expression. Emphasis on panoramic scenes often
encompassing earth, sea, sky. Fluid, flexible working of
space and distance in the page. Space is ambiguous
viewpoint shifts. Color abundant, used as accent adding
energy, detail. Also used symbolically as when different
color dress signifies members of opposing forces. Letters,
words, numbers used symbolically to label. Noise words
appear frequently in drawings of action.

Change: Substantial increase in quantity of work.

WRITTEN WORK

Motifs: Stories are related to drawings. Military
encounters (e.g. army, cavalry vs. Indians; navy vs.

pirates; pilots vs. pilots), fires, firefighting, fire station, ship building, animal trapping, ghost friends. Themes of adventure, preparedness, dealing with the unexpected, conflict.

Style: Writing is primarily transcribed dictation. Stories transcribed on to separate pieces of paper, embellished with pictorial motif connecting visually with related drawing (e.g. 2 sailors dueling with swords, one pink, one green). Writing is not description of related drawing. Story is often extension of drawing and vice versa. Presence of (Leo) as main character in many stories. His role can shift from active participant to distanced observer within a story depending on course of action in the narrative.

Change: Appearance of written narratives (as opposed to the descriptive caption of 75-76). Use of words, letters, numbers symbolically in the drawing.

(LEO)

YEAR 3: 1977-78, AGE 6.11 - 7.8

Total number of items: 46
drawings - 33
paintings - 2
marblized paper - 2
writing - 9

Related items and booklets: 16.9-17.0

VISUAL WORK

Motifs: Panoramic scenes full of action and detail predominate, especially of land meeting sea (e.g. castles on rock ledges over-looking water). Rugged land formations, with implication of mapping. Continued concern to address space and volume on the page by use of a variety of techniques - size and placement of object, ambiguous ground line, use of line suggestive of topographical map/land contours - and now overlapping. Themes: catastrophe and rescue, conflict, adventure, discovery, self-sufficiency; outer space emerges as focus - space and space travel.

Style: Exploration of new mediums. Increasing use of pencil in drawing, achieving much variety and precision in line.

Changes: Manipulation of space within page continues, but begins to be less ambiguous. Decrease in possibility of multiple viewpoints as in 1976-77. Sharp decrease in quantity of work.

WRITTEN WORK

Motifs: Fairy tale/myth of little boy's quest for treasure and journey through a mountain. Factual descriptive pieces on Mayflower voyage, the solstice and equinox, sea shell, "star wars".

Style: Except for one lengthy story writing is short - several sentences - descriptive, or factual. Story is lengthy, full of detail, myth-like, encompassing themes of independence, self-sufficiency, ingenuity, adventure-discovery, unpredictable events, danger, escape, death. Continued use of letter, numbers, words symbolically in drawings. Also name and date are on most of the work, often done decoratively.

Changes: Writing is mostly in (Leo's) hand. Much less transcribed dictation, only occasional word or phrase. Spelling is his own, often incorrect but still sensible and practical. Slight decrease in quantity of writing overall.

(LEO)

YEAR 4: 1978-79, AGE 7.11 - 8.8

Total number of items: 68
drawings - 60
drawing/story - 2
separate writing - 6

Related items and booklets: 18.5-18.6.

VISUAL WORK

Motifs: Evil/supernatural beings (e.g the devil, sorcerer, mummy). Monsters, especially a giant bird. Castle, fortress and prison. Landscapes, especially land meeting sea. Shipwrecks. Underwaterscapes sometimes with castles, frogmen. Cliff and bridges. Cracks in buildings, cliffs, bridges implying the imminent collapse of the structure. Webs - like cracks on the face of buildings, and as spiderwebs - with the implication of mapping as well. Tunnels, caves, chambers underground. Technology, as in machines and vehicles, robots. Outer space. Vikings. Japan. Miscellaneous topics: nature study, riding horses, pilgrims, Paul Revere. Themes of battle/conflict, quest/ discovery.

Style: Drawing with pencil and marker or crayon is main mode of expression. Pencil is medium for beginning a drawing, color is applied in marker or crayon and used to add action and detail. Much use of ruler. Tiny figures full of energy and motion, harking back to a quality of line in the first year - the small gesture of (Leo's) hand having the capacity to carry much meaning. Overall a sense of increasing interest in control and precision and a corresponding increase of ability. Control achieved by use of pencil, ruler. Treatment of page as a three dimensional space, especially apparent in drawings of outer space or of air battles - a window into a space without edges. Geometric, design-like patterns of color appear as decorative features on structure.

Changes: There are several confusing and ambiguous drawings with recognizable detail but overall purpose is not apparent. Confusing as to viewpoint and narrative line.

WRITTEN WORK

Motifs: Two biographical descriptions of historical figures. Spiderwebs. Adventures underwater, chance discovery of treasure, encounters with devil, mummy and

other evil forces. Haunted houses. Spaceship damaged and lost in space. Travel to uncharted worlds. Vikings on a raid. Themes include journey into the unknown and uncharted (sea, outer space, underground); the key that unlocks the door to the unknown (the pearl, the necklace). Sudden dangerous encounters; cooperation leading to problem resolution.

Style: Myth-like stories with philosophical, moral issues implied but not specifically stated. Factual biographical pieces use straightforward language. Viking story conveys feelings in response to confusing and stressful events. Sophisticated word choices and cliches. Narratives are descriptive; some dialogue. Sound words. Shifts from third person to first person plural within a story, suggesting shift in point of view or degree of involvement of writer.

Changes: Writing is longer. Increase in number of stories, and in their detail and complexity. Emotional response to experience of conflict, and of confusing and pressured circumstances.

(LEO)

YEAR 5: 1979-80, AGE 8.11 - 9.8

Total number of items: 209
drawings - 41,
rubbings - 2
paintings - 3
collage/drawing - 1
cartoons or picture strips - 4
writing (individual stories) - 6
booklets - 4
 stories & drawing - 133
numberwork - 16
spelling/penmanship - 3

Related items: 30.3-34.1; 34.6-35.9; 36.3-40.6; 41.1-41.3;
42.3-45.8; B9.1-B9.2; B9.13-B9.14.

Collaborative work: 1
 G79.42 - page in book "Pocahantas"

VISUAL WORK

Motifs: Structures include battle stations for space ships reminiscent of earlier castles, and castles under seige. Cracks still appearing in buildings, cliffs, bridges. Mapping, as in cross-sections of structures with maze-like series of tunnels and chambers. Also diagrams of sections of space vehicles; a maze; maps of imaginary places; diagram of a chocolate factory. Space battles. Machines, especially robots, and space vehicles. Mythological creatures such as satyrs, pegasus. Small worlds, especially around creatures that live underground and in trees - gnomes, smerfs, bears. Humorous drawings and comic strips.

Style: Drawings in pencil and marker continue to be the main mode of expression in visual work. Some experimentation with new mediums - rubbings, painting, collage. Drawing still strongly narrative. Figures often tiny, like ants. Color attire and battle equipment indicate membership. Figures often absent - drawings of space, landscape, vehicles, buildings. Line varied, controlled, precise. Feeling of space and volume within page still present, but fixed and unambiguous.

Changes: Move towards linear perspective to represent space, distance. Less drawing, more writing with illustration.

WRITTEN WORK

Motif: Space battles, invaders from space, armed combat between heroic men and variety of non-human evil beings. Detectives. Gnomes, bears, smerfs.

Style: Most writing is illustrated and in journal-like booklets. Adventure stories in several chapters - each chapter titled and numbered. Table of contents in beginning of book. Language is theatrical, dramatic, of a style characteristic of traditional adventure stories and movies. Spelling inaccurate but logical; voice/pronunciation of child, and thought involved in mechanics of writing apparent.

Change: Substantial increase in quantity and length of writing.

(LEO)

YEAR 6: 1980-81, AGE 9.11 - 10.8

Total number of items: 96
drawing - 24
painting - 2
writing (individual stories) - 1
booklets - 2
 stories and related drawings - 51
report with illustrations - 7
number work - 11

Related items: 56.4-58.3; 59.2-62; 58.5-59.1.

Collaborative works: 2
 GB80.1-GB80.1.1 - two-piece mural with (Skip) and (Jack)

VISUAL WORK

Motifs: Castles; knights in armour; scenes of battle between two knights, or between enormous armies of tiny figures. Outer space; spacecraft; space battles; variety of "star wars" inspired alien creatures; space-age knights, fighting each other with swords and bow and arrow. Themes of conflict - attack and defense; also preparedness.

Style: Pencil and marker still the preferred mediums. Line is precise, articulated. Color still used to add detail, action and also as a way of showing membership as do emblematic symbols which appear frequently. Landscape when it appears at all is drawn as a single line of rolling hills. Point of view of observer positioned above and looking down on scene. Images seem like episodes of longer stories, or scenes from movies. Some exploration of monoprinting with tempera paints - dots, blobs and thick lines of bright, rich colors.

Change: Decrease in number of images.

WRITTEN WORK

Motifs: Bears and other wild animals endowed with human characteristics. Space adventure stories in which expert spaceship pilots evade injury and death while fighting off alien invaders, robots, monsters. Haunted house and mummies. Essay describing characteristics and history of various mythical creatures, e.g. unicorn, pegasus, cyclops, dragons. Humorous descriptive piece on a polka dot minibus, also comic strips and cartoons.

Style: Most of the stories are illustrated and written in journal-like booklets. Chapters are numbered and titled, but each chapter is usually a new story rather than a continuation of the previous chapter. Language is dramatic in adventure stories; off-beat and even absurd in humorous pieces.

Change: Decrease in quantity of writing. While writing is still mostly descriptive and narrative, first essays appear in which (Leo's) feelings and opinions are explicitly, if tentatively, stated.

(LEO)

YEAR 7: 1981-82, AGE 10.11 - 11.8

Total number of items: 81
drawings - 23
cartoons - 7
writing (individual pieces) - 8
writing (booklet) - 24
numberwork - 19

Related items: 65.2-65.5; 65.6-67.8.

Collaborative work: 1
GB 81.6 with (Al), (Todd), (Keith), (George).

VISUAL WORK

Motifs: Details and characters from folklore, fairy tales, fantasy writing, and early European history blended together - e.g. knights; wizards; dragons and other monsters; runes/ancient, secret writings; Vikings; supernatural, "living-dead" as in helmeted skeleton-soldiers. Humorous drawings, cartoons and comic strips (one series of strips about an animate razor gone mad, that shaves anything in its path). Battle scene, inspired by "The Empire Strikes Back". Diagrams of space station. Aerial map of community along a river - details of an actual location near (Leo's) home, combined with imaginary features.

Style: Pencil, or pencil and marker combined are principle mediums. Drawings are less narrative, more often studies of characters, details of stories or maps. Drawing more polished especially in the renderings of figures, machines. Use of color is limited. Humorous drawings are off-beat populated with goofy, off-beat caricatures of humans.

Change: Humorous treatment of previously serious subjects - (e.g. King Arthur cartoon).

WRITTEN WORK

Motifs: Space adventure. Fantasy adventure story of wizards, knights and castles. Cartoon lampooning an American political leader. Essays that express (Leo's) feelings about some American political leaders, nuclear war, littering, smoking, waste in general. Descriptive report on phases of the moon. Poem on spring.

Style: Language of adventure stories is dramatic; reminiscent of books and movies that may have provided inspiration. Opinion essays are strong statements of feeling; one ends with humorous and absurd twist.

Change: Decrease in quantity of writing. Only one story booklet - stories interrupted by cartoons, then continued later. Stories left unfinished.

(LEO)

YEAR 8: 1982-83, AGE 11.11 - 12.8

Total number of items: 237
drawings - 61
cartoons - 13
paintings - 14
printing with paint - 22
charcoal/chalk - 15
collage - 1
photograph - 1
writing - 105
number work - 5

Related items: *70.2-70.3; 70.4-70.5; 70.6-70.7; 70.9-71;
72.5-72.8; 73.2-73.5; 74.1-76; 76.4-76.5; *76.4-76.8;
76.9-77.3; 77.4-77.7; 77.8 & B12.12; *78.9-79.1; 80.1-80.9;
83.5-83.7; 84-84.3; 85-85.3; 85.5-87.2; 87.4-87.5;
87.6-87.7. *70.2 is a first draft of 78.9-79.2; 70.3 is a
first draft of 76.4-76.8.

Collaborative work: 13
G82.3-82.5 (with (Todd), (Emma), (Margot), (Gaston);
GB82.14-82.15 with (Candy), (Emma), (Mia); GB82.8-GB82.13
with (Keith); GB82.6-GB82.7 with (Paul).

VISUAL WORK

Motifs: Landscapes and outerspace scenes of planets and sun. Scenes of battle in space or its aftermath. Scene, inspired by "Return of the Jedi", of figures riding on one-man hover-vehicles. Maps of imaginary lands. Cartoons that blend figures from history, fantasy, folklore into complex scenes in which many things are being said and done all at once; full of detail. Also complex and detailed cartoons of shoot-out in the Old West, restaurant, construction site.

Style: Exploration of many mediums in addition to drawing in pencil and marker. Monoprinting with tempera paints - bright, solid colors in abstract designs. Acrylic and watercolor paintings suggest landscapes, some in muted, earthtone colors. Charcoal still-lives. Drawing is increasingly polished and refined. Use of linear perspective to show distance, space. Humorous drawings proliferate; full of detail, humorous drawings are narrative but not linear.

Changes: Increase in number of images. Increased tendency to treat old subjects humorously. Exploration of new mediums, especially paint, and of color. Paintings are not controlled, detailed and precise like drawing, often

not even narrative. More expressive of feeling.

WRITTEN WORK

Motifs: Descriptions - underground water, quartz crystals, granite. Summaries of newspaper articles. An early memory from childhood, a dream, favorite activity. A journal describing the events of several days, and (Leo's) feelings about his own existence. Poems on serpent and spider. "Reading Journal" - plots and summaries of books (Leo) has been reading.

Style: Descriptions full of minute physical detail with statements describing what (Leo) is reminded of (e.g. "...looks like a cloth-covered, light bulb."). Writing that deals with personal experience, memory or feeling, is peppered with (sometimes humorous) editorial asides, adding additional detail, correcting a thought, down-playing a too-strongly stated feeling. Plot summaries of books are detailed and rambling.

Change: Increase in quantity of writing. Increase in the variety of subject and the different forms of writing. Sharp decrease in the number of stories.

(LEO)

Year 9: 1983-84, Age 13.11-14.8

Total Number of Items: approximately 340

59 drawings and pastels
3 maps/graphs
4 newspaper layout
2 cartoons
31 paintings
2 collages
239 writing

Related items: (drawings) 13.44-13.46; 13.75-13.76; 13.145-13.146 & 13.161; 13.147-13.150 & 13.183-13.184; (paintings) 13.207-13.225 & B13.333-13.334; B13.314-B13.318; (newspaper layout) 13.186-13.189; (writing & drawing) 13.43-B13.309; (journal) 13.1-13.40; (stories)*13.48-13.53;13.57-13.60;*13.106-13.140; 13.153-13.157;13.158-13.160; 13.176-13.179; 13.238-13.258; 13.259-13.297;13.302.1-13.302.6; (assignments) 13.54-13.56; 13.66-13.68; 13.69-13.72; 13.87-13.100; 13.101-13.102; 13.164-13.166; 13.173-13.175; 13.198-13.199; 13.200-13.201; 13.229-13.230;13.234-13.237;13.301-13.302; (1st and 2nd drafts) 13.61 & 13.62; 13.63 & 13.63.1; 13.64 & 13.65;*13.48-13.53 is the first draft of 13.106-13.110.

VISUAL WORK

Motifs: Nature studies - There are several studies of natural objects including: mushrooms; leaves; flowers; weeds; a tree stump; an animal skull; leaf buds on a twig; a cross-section of an elm tree; a dead bird; a feather; a cross-section view of the ground in winter showing roots and sleeping animals.

Still Life - There is a series of six still life studies of scissors, a can of pens, and an apple. Each one is done in a different medium (ink, watercolor, pastel, charcoal, felt pen, pencil crayon).

Landscapes - These range from a panoramic mountain scene to a broken bottle on a beach. A couple of them include dwellings. Many depict scenes in fantastical worlds which often include alien creatures or battles.

Experiments with a medium - In addition to several other experiments there is a set of 21 paintings in which texture and color are explored.

Other - Maps and layouts; cartoons; Halloween and ghosts; non-representational faces; a copy of a painting by Degas; and two non-representationals entitled "Song of Myself".

Style: There is a great variety of mediums this year and a proliferation of experiments with both color and form. Sometimes paints are layered in many colors and produce an effect of depth and darkness; other times, striking combinations of colors are vibrant or even explosive. The style adjusts to each medium used and a variety of effects and moods are created. This is particularly evident in the still life series in which different aspects of the same objects are emphasized in each piece. In some drawings, (Leo's) mastery of line depicts intricate detail of imaginary worlds or careful observation of the natural world. In other drawings, forms are more non-representational.

Changes: Exploration of color, form, and medium creates multiple possibilities.

WRITTEN WORK

Motifs: In his journal (Leo) anticipates and recounts events, activities, and accomplishments placing them in a sequence of time.

The stories involve people in dangerous adventures and life & death situations; often escape from one leads directly into another. One story is a humorous rendition of The Three Billy Goats Gruff.

Three poems treat the subjects of happiness, personal transformation, and a garbage can as a silver blossom.

Numerous descriptions cover a variety of topics: political events; a painting by Degas; Matisse; class events; the building of a cathedral; the identity of a dead animal; Sancho; Don Quixote; (Leo's) dream house; the first day of land animals; Thomas Jefferson; (Leo's) own writing skills.

Style: Included are four sets of first & second drafts. These together with (Leo's) statement about his own writing and need to rework indicate a conscious effort in the development of style. There is continued use of minute detail and editorial comments. Emphasis is on action and sequence of events; stories happen scene by scene and are told through statement not through implication.

Change: There is a general increase in quantity and forms of writing and an expressed interest in development of style.