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### **An Idiographic Study on the Stereotypic Images of Teachers Through Draw - A - Scientist Test (Dast)**

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#### **Abstract**

Children are born with some intrinsic qualities as well as certain invisible endowments, both of which contribute to the fact that each child is endowed as well as unique. In addition, children might either have an introverted or outgoing personality. Youngsters who are more introverted may also have a vibrant inner world, just as children who are more extroverted. Those kids are more likely to rely on their own internal resources in order to educate themselves. These children have opinions and perspectives that are very complex. In addition, even if they prefer their own company, introverted youngsters often have a strong interest in playing creative games. In addition to this, they have a propensity to spend their time engaging in solo pastimes such as painting. There is a wide range of abilities among youngsters, including the ability to answer verbally or in writing to queries. Therefore, the Draw-A-Scientist Test, also known as DAST (Chambers, 1983), is a resourceful opportunity for scientists who are attempting to delve into the intricacies of children's cognitive and emotional worlds. This test evaluates the paintings of young children and can be administered to children as young as three years old. As a result, the current study was constructed based on the cognitive constructs of a kindergartener aged six who was given the Draw-A-Scientist Test to assess their perceptions of teachers in general (DAST). It should come as no surprise that the preconceived notions that youngsters have about their instructors significantly impact their capacity to learn. As a consequence, the results of the study might have useful consequences for pedagogy, education, and scientific research.

**Keywords:** Idiographic, nursery, teacher image, the Draw - A - Scientist Test (DAST)

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## **Introduction**

Until recently, the majority of mental evaluations of both children and adults included painting or sketching. Drawings have been used throughout history to assess information that has been purposefully or accidentally compressed, and more recently, to get an understanding of how cognitive processing works (Meichenbaum, 1977). Due to the vital role that pictures play in communication, the process of identifying and conceiving images may have both practical and theoretical implications. As a means of expressing and analysing their daily experiences, people create pictures. Thus, we not only form the soul of drawings, but we are also spiritually moulded by them (Wilson, B. & Wilson, M., 1977; Weber & Mitchell, 2002). Drawings mimic the evolution of mental representations, which are crucial to human cognition (Wilson, B. & Wilson, M., 1979). Normal children like sketching and exhibit no signs of tension or anxiety while doing so. Therefore, it is thought that using drawings as a kind of assessment is a useful method. In contrast to the fact that many children loathe answering conventional and formal exam questions, drawing evaluations may be conducted quickly, conveniently, and in a pleasant way (Lewis & Greene, 1983). It is undeniable that every picture or sketch represents the artist's existence, ideas, and inner self. People who are enthusiastic about an activity prefer to represent their inner worlds when they create art. When a youngster discloses her true self, her heart grows independence. Utilizing a child's sketching talents is a simple way to collect information about her inner world (King, 1995). According to Crook (1984), the substance of a child's drawing or painting may disclose his or her feelings and worldview. The premise of Crook's argument is the generally believed assumption that the breadth of children's drawings may act as a database. Similarly, since a child's drawing is a reflection of her own mental picture, the drawings of children serve as a window displaying their innermost emotions and ideas (Thomas & Silk, 1990). Individuals strive to make sense of themselves and others by constructing and displaying mental images that represent their knowledge and experiences. After becoming a part of human behaviour, pictures are susceptible to being reconstructed and clarified. Although pictures will always have some relationship with other people, places, items, or events, their ability to elicit a variety of emotions gives them a distinct function. Thus, not only do we manipulate images, but we are also manipulated by them. Images' capacity to stimulate cognition is largely due to their important role in metaphor. It is difficult to get a consensus about the tendency of metaphor. Drawings, according to Chambers (1983), are able to bridge linguistic borders and provide comparisons across groups of persons with very different language and skill sets. According to Hawkes (1972), the idea of metaphor is formed at each given moment by language and social constraints, in addition to its own history; it has no pure form. Dickmeyer (1989) used the term metaphor to characterize the linguistic representation of a thing. In order to adequately facilitate the student's understanding of the given phenomena, the student's native language must be visible, palpable, and tactile in our world calibrated. The act of placing information on a child's empty plate is one way to explain a phenomenon in an extremely detailed manner. Even apparently conflicting depictions of the self are key components of the structure and foundation of children's identities as shown in their artwork. If drawings are examined and their effects determined, children's ideas of the world are judged to be more purposeful and effective. Seeing it not only as a tenuous source of wisdom and discernment, but also as a viable source of revitalization and assertiveness, we may seek methods to use and even laud diversity (Weber & Mitchell, 2002). A significant proportion of education professionals are intrigued by children's artwork. Numerous researches by academics, psychologists, and educators have analysed and shown the messages

contained in children's artwork (Farokhi & Hashemi, 2011). Observing and analysing children's artwork provides essential insight into their social and emotional development, as well as their physical and cognitive maturation. Typically, toddlers learn about their surroundings via mental, physical, and psychological processes. A pencil, a paintbrush, and some paper are the most effective tools for younger children to communicate their deepest desires and anxieties. The advancement of a child's drawings through time may reveal substantial growth and development, as well as intellectual abilities and skills indicative of their developmental level. This is feasible both qualitatively and statistically. Children may begin sketching as soon as they can physically grasp a drawing tool in their hands. Children are continually seeking to connect with their surroundings and build meaning via the images they create, from their first efforts at drawing, which consist of random strokes and lines, through their first attempts at representational drawing (Lowenfeld & Brittain, 1987). It has been suggested that drawings are one of the most often used evaluations by psychologists in clinical settings (Lubin, Larsen, & Matarrazzo, 1984) and educational settings with pupils who are presumed to have social or emotional problems. This tendency has persisted for many decades (Vukovich, 1983). Young children's drawings are a powerful reflection of their thoughts and perceptions of the world around them (Farokhi & Hashemi, 2011). Drawings are often used with children to gain insight into the child's internal conflicts, fears, perception of the immediate world, and family connections, as well as to generate hypotheses that serve as a foundation for future evaluation. Young children may use drawings to generate hypotheses that might serve as the basis for future inquiry (Cummings, 1986). Teachers have showed considerable interest in the artwork of youngsters. The manner in which the youngster expresses himself is a fundamental aspect of his personality. Children who are painting carefully pick the crayons, papers, colours, and shapes they will use, as well as the subject's size, position, and scope. Children's paintings are unique works of art that may reveal personal information about the artist (Thomas & Silk, 1990). Children who draw have a generally optimistic attitude towards life. Through their drawings, kids easily mirror their emotions, concerns, dreams, anxiety, and sadness. Furthermore, drawings provide suggestions about the inner worlds of the children whose artworks accordingly reveal their personalities. It is quite scarce to encounter a child who does not draw, and if you do, it may be the result of a terrible incident (Farokhi & Hashemi, 2011). The most often employed drawing technique with young children is the Draw-A-Person test (Harris, 1963), also known as the Human Figure Drawing (Koppitz, 1968) and the Draw a Scientist Test. Children who draw have a cheerful outlook on life in general. Children's artwork quickly reflects their emotions, worries, desires, worry, and unhappiness. In addition, drawings give insights into the inner lives of youngsters, whose artworks represent their personalities. If you see a youngster who does not sketch, it is often because of a horrific event (Farokhi & Hashemi, 2011). The most common drawing method used with young children is the Draw-A-Person test (Harris, 1963), also known as the Human Figure Drawing (Koppitz, 1968) and the Draw a Scientist Test. This particular research was designed to uncover the cognitive constructs that are present in preschool-aged children. In order to accomplish the purpose of the study, the following research question was conceived of:

- How does a young child in preschool conceptualize the archetypal picture of a teacher?

## Methodology

### Participants

The data required for the research was obtained from a nursery student (a female) attending a private college in the city of Adana in the country of Turkey. The respondent's participation in the research was entirely voluntary. Because the target population was so broad and difficult to reach, the convenience sampling approach was chosen as the appropriate data collection strategy.

### Instruments and Data Procedure

Idiographic is a term that describes the understanding of a person that may be applied to a specific situation. As opposed to inquiries into the global aspects of groups of people or circumstances, an idiographic technique involves the in-depth and focused study of only one person or case in order to achieve an extensive understanding of that individual or scenario. A kindergarten student (female) who attends a private college in Adana, Turkey, was interviewed for the purposes of this idiographic research to investigate her ideas. In addition to these preconceived notions of what a teacher should be like, the Draw a Scientist approach was used to uncover previously hidden information. In the Draw a Scientist component of the research, the informant was given the task of drawing whatever comes to mind for her when she considers the role of a teacher. In addition to that, she did not have a time constraint when it came to finishing her sketches. She was just given the freedom to create the drawings in an untroubled setting in which she was not interrupted by anything.

### Findings of the Study

The drawings of the respondent are represented by the following pictures and the explanations that are linked to them. Each instructor of the courses is highlighted individually in the following order.

#### Figure 1

*Class Teacher*



Colour is often used by children to both show and explain the subject matter of their works of art. In order to convey a sense of atmosphere, brightness, depth, and perspective in their pieces of art, children in particular, rely heavily on their understanding of colour. As displayed here in the painting, the respondent

interprets the class teacher with a human figure in various bright colours. The use of a range of colours allows the young artist to create an impressive piece, which is both eye-catching and clearly conveys the mood they wish to portray. This use of colour is an incredibly powerful tool for children, allowing them to express their imagination, their understanding of the world, and even how they feel about certain subjects. Furthermore, the smiling face of the teacher clarifies the happy mood of the child in the course. The use of a human figure to portray the teacher is also interesting and demonstrates the child's personal connection with their subject. The use of colour and texture, the attention to detail, and the incorporation of a human figure help to capture the emotions that the child is trying to convey. Further, the table, pencil, and pencil case relate the human figure with the course that is taught. All these elements together make this artwork a beautiful representation of the teacher-child relationship.

## Figure 2

*English Teacher*



The response depicts the English instructor as a human person dressed in a variety of vivid hues, as seen above in the artwork. The young artist was able to make an attractive painting by using a variety of colours. Children are able to convey their imaginations, their level of comprehension of the world, and even how they feel about specific topics via the use of colour, which is an extremely effective instrument for this purpose. In addition, the joyful expression on the face of the instructor again explains why the student is having a good time in the class. In addition to being a fascinating choice, the artist's decision to depict the instructor as a human being also reveals the degree to which he or she feels personally connected to the topic at hand. The insertion of a human figure, as well as the use of colour and texture, careful attention to detail, and all of these other elements, all assist to portray the feelings that the artist is attempting to get over. In addition, the table, the pencil, and the pencil case all have some kind of connection to the subject matter. The connection between a teacher and student is shown in this piece of artwork in a way that is both beautiful and meaningful thanks to all of its components. By incorporating these meaningful symbols, the child is able to express her personal connection to the topic and is also able to show how a student can find joy in learning.

**Figure 3***Music Teacher*

A lively music instructor is seen in this photo, together with a few other types of musical instruments. These tangible resources, which are used in the music classes, are connected to the course that is presented by this lively music instructor. The upbeat disposition that the child had toward the activity is reflected once again in the picture. While it is evident that the tangible resources are an integral part of the learning process, it is also true that a passionate and knowledgeable instructor such as this one has the capability to truly engage students and bring out the best in them. The importance of the instructor's role in creating an enjoyable learning experience is highlighted by this photo. This demonstrates the importance of having a teacher who not only provides tangible resources but also imparts knowledge, enthusiasm and charisma in the classroom.

**Figure 4***Swimming Teacher*

The blue colour of the swimming instructor's t-shirt is a reflection of the water in the pool as well. Once again, the face of the instructor is shown as being happy here. It would seem that the youngster is having a good time in this class since it involves some kind of physical exercise. The majority of kids really like being active and swimming is one of their favourite sports in particular. As a result, the responder has favourable feelings about this particular class as well. This is evidenced by the instructor's joyous expression, which suggests that she is just as delighted to be teaching the children as they are to be learning. The positive attitude of the instructor is infectious and it is clear that the children are enjoying their class immensely.

### Figure 5

*Art Teacher*



The disposition of the art classroom is reflected in the art teacher's face, which is beaming with happiness once again. In addition, the image depicts both the seats and the table that are used for creating works of art. The responder thus associates the instructor with the activities that he does in the art classes. The instructor's cheerful disposition highlights the positive atmosphere in the classroom, which further encourages students to explore their creativity. The art teacher's face is a reflection of the general mood in the room, which is one of excitement and exploration. This is further highlighted by the tools that are found in the art room, such as the art supplies that are placed neatly around the table and chairs.



**Figure 6***Drama Teacher*

In this picture, the male theatre instructor is wearing a blue t-shirt. In addition, the instructor always seems to have a pleasant expression on his face, which sets the tone for the classes. In addition, the vibrant stage that is used during the theatre classes is a visual representation of the dynamic energy that is present inside the classroom. The instructor's demeanour, along with the eye-catching stage, provides a sense of energy and enthusiasm to the class.

**Figure 7***Assistant Teacher*

The child's vivid and bright picture captures the assistant teacher's lively spirit, which is mirrored in the child's own animated demeanour. The teacher consistently displays a cheerful demeanour, which may encourage the student to develop



positive relationships with the instructor. These positive relationships are necessary for the student's educational development, and it is clear that this teacher is a role model for the student. It is a powerful demonstration of how influential teachers can be in providing support and guidance to their students.

### **Discussion**

The purpose of this research was to decipher the cognitive structures and imagery of a six-year-old youngster. Steinke et al. (2007) conducted a similar study to see how pupils perceive scientists. In their investigation, they discovered that male respondents drew more male scientists, whereas female respondents drew more female scientists. In our survey, men instructors outweigh their female counterparts. In their research, Fralick, Kearn, Thompson, and Lyons (2009) discovered that children view scientists as working inside and undertaking colourful experiments. In our research, the responder drew human beings and associated objects when depicting a teacher, emphasizing the problem from a more physical perspective. Thomas, Henley, and Snell (2006) examined the cognitive constructs of undergraduate students in order to determine the typical gender stereotypes in their research. They concentrated on comparing and contrasting the findings of their sample with those of previous research. They noticed that the findings were largely same, suggesting that gender prejudices are very enduring. In our research, we also found that the picture of a stereotypical female instructor predominated. In his research, Minogue (2010) analyzed the attitudes of prospective teachers about scientific education courses and found notable differences in respondents' mental models of science education. In our research, the drawings that represented personal mental models or pictures of instructors were diverse. Moseley, Desjean Perrotta, and Utley (2010) discussed the cognitive images of the environment maintained by candidate teachers and recognized that the drawings of the environment represent an incomplete mental model. Furthermore, they provided valuable data on candidate teachers' beliefs about the environment, which may be useful for teacher educators in the relevant field. The outcomes of our research may also be of tremendous use to teacher educators by offering a vast array of practical information on the teacher image portrayed by pupils. Our research suggests that pupil's drawings can provide teacher educators with an insight into the mental models of instructors. Teacher educators can use this information to make effective teaching decisions, such as the content and structure of their courses, as well as their approach to the teacher-student interaction. By analysing the drawings of teachers provided by the pupils, we were able to explore how the pupils view and interpret their instructors. Our findings indicate that the mental models of teachers held by pupils are heavily influenced by the personality traits and physical characteristics of the instructor. In addition, our research suggests that pupils' drawings may reflect the emotions and motivations of teachers. We believe that this information can be used to improve teaching methods, as it provides insight into how pupils interpret the behaviour of their teachers. By understanding the mental models of teachers held by their pupils, educators can make adjustments to their teaching styles and methods that can help create an environment where students feel comfortable expressing themselves and learning in a more productive way. This has practical implications for the classroom and provides a valuable understanding of the teacher-student dynamic.

### **Conclusion**

This idiographic research revealed that young children identify teacher archetypes with pleasant and tangible pictures. Thus, it may be concluded that children typically form mental images of archetypal instructors. Another significant

conclusion of the research was that the young kid was mostly taught by women. The study's findings should serve as guides for lawmakers revising school curriculum and syllabi. It also suggests that the Turkish education system should be reformed and reexamined, and that professors should cooperate with students to alter perceptions in a much more positive manner. Learners' attitudes toward instructors, classes, and schools may be better comprehended by examining their views of teachers. In a sense, students' fixed and unfavourable perceptions of instructors should be replaced with more positive ones. Otherwise, learners' impressions of instructors might result in poor judgments of education, since learners prefer to identify schools and courses with teachers and that in turn has a significant impact on their overall schema and perspective. Future research should investigate other cultures that may yield distinct views. Consequently, the DAST approach may be a liberating strategy that can revolutionize educators, students, administrators, and politicians. Thus, it is paramount for instructors to build and maintain positive relationships with their students, as this can have a major impact on how learners perceive their teacher's knowledge and level of instruction. The DAST approach can help instructors to better understand and respond to their students, thus improving student satisfaction and engagement. As well, the DAST approach can also provide instructors with deeper insights into the cultural dynamics of their students, which is essential for helping to create an inclusive and welcoming learning environment. By understanding the diverse backgrounds and experiences of their students, instructors can create better learning experiences that are tailored to meet the needs of all learners.

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