## **Learning about Learning Theories...**

## **Learning Styles**

The following Learning Channel Preference Test (O'Brien, 1989) has been sourced from: http://www.e-radiography.net/articles/learningstyles/learningstyles1.htm

To complete the questionnaire, read each sentence carefully and consider if it applies to you. On the line in front of each statement, indicate if the sentence:

1	2	3
Never applies to me.	Sometimes applies to me.	Often applies to me.



## **APPLES**

1 I enjoy doodling and even my notes have lots of pictures and arrows in them.
2 I remember something better if I write it down.
3I get lost or am late if someone <i>tells</i> me how to get to a new place and I don't write down the directions.
4 When trying to remember someone's telephone number, or something new like that, it helps me to get a picture of it in my mind.
5 If I am taking a test, I can "see" the textbook page and where the answer is.
6 It helps me to <i>look</i> at the person while listening. It keeps me focused.
7 I had speech therapy.
8 It's hard for me to understand what a person is saying when there are people talking or music playing.
9 It's hard for me to understand a joke when someone tells me.
10 It is better for me to get work done in a quiet place.
APPLES TOTAL:

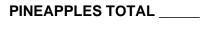
BANAN	AS:
1	My written work doesn't look neat to me. My papers have crossed-out words and erasures.
2	It helps to use my finger as a pointer when reading to keep my place.
3	Papers with very small print or blotchy dittos or poor copies are tough on me.
4thing to	I understand how to do something if someone tells me rather than having to read the same myself.
5	I remember things that I hear, rather than things that I see or read.
6	Writing is tiring. I press down too hard with my pen or pencil.
7	My eyes get tired fast, even though the eye doctor says my eyes are ok.
8	When I read, I mix up words that look alike, such as "them" and "then" and "bad" and "dad."
9	It's hard for me to read other people's handwriting.
	$_{ ext{L}}$ If I had the choice to learn new information via a lecture or textbook, I would choose to hear it an read it.





<b>PINEAPPL</b>	ES
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1	_ I don't like to read directions; I'd rather just start doing.
2	I learn best when I am shown how to do something and I have the opportunity to do it.
3	_ Studying at a desk is not for me.
4 step me	$_{ m I}$ l tend to solve problems through a more trial-and-error approach, rather than from a step-by-thod.
5	Before I follow directions, it helps me to see someone else do it first.
6	_ I find myself needing frequent breaks while studying.
7	_ I am not skilled in giving verbal explanations or directions.
8	_ I do not become easily lost, even in strange surroundings.
9	_ I think better when I have the freedom to move around.
	_ When I can't think of a specific word, I'll use my hands a lot and call something a "what-cha-it" or a "thing-a-ma-jig."





The following table summarizes the observable characteristics indicative of the three learning channels (REFERENCE). It provides an informal means of assessing the student's preferred approach to learning.

	VISUAL	AUDITORY	KINESTHETIC
PREFERRED LEARNING STYLE	Learns by seeing or watching demonstrations.	Learns through verbal instructions from self or others.	Learns by doing and direct involvement.
SPELLING	Recognizes words by sight; relies on configuration of words.	Uses a phonics approach; has auditory word attack skills.	Often is a poor speller; writes words to determine if they "feel" right.
READING	Likes description; sometimes stops reading to stare into space and imagine scene; intense concentration.	Enjoys dialogue and plays; avoids lengthy descriptions; unaware of illustrations; moves lips or subvocalizes.	Prefers stories where action occurs early; fidgets while reading; handles books; not an avid reader.
MEMORY	Remembers faces but forgets names; writes things down; takes notes.	Remembers names but forgets faces; remembers by auditory repetition.	Remembers best what was done, not what was seen or talked about.
IMAGERY	Vivid imagination; thinks in pictures; visualizes in detail.	Subvocalizes; imagines things in sounds; details less important.	Imagery not important; images that do occur are accompanied by movement.
DISTRACTABILITY	Generally unaware of sounds; distracted by visual disorder or movement.	Easily distracted by sounds.	Not attentive to visual or auditory presentation so may seem distracted.

MODALITY	VISUAL	AUDITORY	KINESTHETIC (HAPTIC)
PROBLEM SOLVING	Deliberate; plans in advance; organizes thoughts by writing them; lists problems.	Talks problems out; tries solutions verbally or subvocally; talks self through problems.	Attacks problem physically; impulsive; often selects solution involving greatest activity.
RESPONSE TO PERIODS OF INACTIVITY	Stares or doodles; finds something.	Hums, talks to self, or talks to others.	Fidgets or finds reasons to move; holds up hand.
RESPONSE TO NEW SITUATIONS	Looks around or examines structure.	Talks about situation; discusses pros and cons of what to do.	Tries things out; touches, feels or manipulates.
EMOTIONS	Somewhat repressed; stares when angry; cries easily; beams when happy; facial expression is a good index of emotion.	Shouts with anger or joy; blows up verbally but soon calms down; expresses emotion verbally and through changes in tone, volume or pitch of voice.	Jumps for joy; hugs, tugs or pulls when happy; jumps, stamps or pounds when angry; stomps off; general body language is a good index of emotions.
COMMUNICATION	Quiet, does not talk at length; becomes impatient when extensive listening is required; may use words clumsily; describes without embellishment; uses words such as see, look, etc.	Enjoys listening but cannot wait to talk; descriptions are long but repetitive; likes hearing self and others talk; uses words such as listen, hear, etc.	Gestures when speaking; does not listen well;; quickly loses interest in detailed verbal discourse; uses words such as get, take, etc.
RESPONSE TO THE ARTS	Not particularly responsive to music; prefers the visual arts; focuses on details and components rather than the work as a whole.	Favors music; finds less appeal in visual art, but is readily able to discuss it; misses significant detail, but appreciates the work as a whole;	Responds to music by physical movement; prefers sculpture; touches statues and paintings;