

Creative Expressions

Say it with Art

Revised Edition



SANGEETA PRASAD

Creative Expressions
Say it with Art

SANGEETA PRASAD

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*This book is dedicated to my mother, Devila Patel,
who has always encouraged me to follow my dream,
and
To my husband, R. "Ram" Prasad, who has been a
great support through this process,
and
To my children, Supna and Nikhil, who always
inspire me and remind me there is a reason to do
what I do.*

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FOREWORD

Sangeeta Prasad's valuable book, *"Creative Expressions: Say it with Art,"* brings a twofold message about the value of art in the life of children in India's schools. Her thesis is that children need creative activity both to enhance brain development and to support emotional growth. She tries to shift the goal of art education from helping children learn to produce proficient art products to providing art experiences that help children develop flexible brain capacity and self-confidence which they can bring to other areas of study and life. Donald Hebb, the Canadian psychologist (1904-1985), studied brain activity and its relationship to learning. He found that activities that occasion simultaneous firing of neurons will increase the strength of the connection of those neurons which builds brain capacity. The shorthand for this Hebbian theory of learning is "What fires together wires together." Hebb believed that you cannot teach motivation—the good teacher can only prepare an environment in which the students' own interest will ignite and propel them into repetitive confrontations with experiences and materials that eventually result in learning. Prasad outlines the elements that make up this sort of learning environment: teachers whose belief in the importance of art activity results in time in the curriculum for art experiences to unfold; provision of simple but adequate supplies that can be used in a number of ways; and guidance from a teacher who respects the uniqueness of each child's experience.

Prasad's ample directions for preparation of the room and supplies for art experiences and her multiple suggestions for particular activities allow the teacher to be at his or her most competent when the art process actually takes place. This ability to be present to the children helps engender an experience of competency in each student. Every child needs to feel capable of generativity, of acting on her environment with realistic hope of making an impact. This involves learning that she can change something she does not like and make it more to her liking—hence, Prasad's emphasis on black table activities in which the process of making the art and erasing it and creating it again are valued. Also,

Prasad offers questions the teacher might pose that shift the focus from whether the child has completed the assignment correctly to the quality of the child's experience of making the piece or the content of what he is trying to express. "Tell me about your picture" or "Is it as you wish it to be?" are examples of comments that can elicit conversation that help consolidate a sense of mastery.

All learning involves risk -- the risk of encountering the unknown and unfamiliar and the risk of uncovering one's own helplessness. Not only the child but also the teacher confronts this experience. Even though making art provides countless benefits, it may also offer special challenges, since art engages the whole child— mind, body, and emotions. Art-making may engender expression of heightened energy and confidence but also sadness or fear. Many teachers have not had the experience of doing art themselves, and therefore, out of their discomfort, they may either refrain from offering art experiences at all or provide very structured art activities that afford a semblance of control. Prasad's book understands the risk that art poses—its excitement and its challenge. Teachers who are able to implement her practical suggestions while adopting the open and flexible mindset she describes will create the optimal conditions under which students can find their own creative expression.

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As I began to write down my thoughts and views on how to teach art I began to see the need for a book. I went to the stores in Chennai and discovered there were no books available on this topic. And so the idea of writing a book germinated.

I also would like to acknowledge Indira Raman, Radha Krishnan, Revathi Ananthasubramanian, Karpagam Sundaravel, Hamsala Rajendran, Raji Swami, Lalitha Ramachandran, Usha Parthasarathy and all the teachers at Bambino, Chennai, India who were ever willing to try out my ideas and who shared a lot of their own ideas in using art as a teaching tool.

The teachers of Bambino School are a great source of inspiration to me. They have taught me through their dedication and love for teaching how important it is for us to use every possible way we have to teach our young ones. I would give them one idea and they would come up with ten more. I am always amazed at their creative spirit and enthusiasm to learn while they teach. Also, the assistant staff at Bambino School has been a great help. Whenever I conducted an art class they

were always enthusiastic about helping out. I have seen their interest in art blossom. In addition, a special thanks to all the children whose artwork and images I have used in the book.

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Sangeeta Prasad, ATR-BC

Importance of Art Education

What is art and why is it important in our education?

We take it for granted that reading, writing, and arithmetic are most important for our children's education, but seldom realize that art education also gives them skills that are invaluable in the modern world. While it is important to have an education system that emphasizes left-brain activities such as written work, rote memory, and numerical and verbal skills, we must also work to incorporate the nonverbal, abstract, perceptual, intuitive, and spatial skills controlled by the right brain in our teaching. In looking at the creative process, Betty Edwards explores the connection between visual perception, drawing, and creativity in her book, "Drawing from the Right Side of the Brain," and concludes that drawing, which helps develop one's ability to see and reproduce, enhances creativity. Today, people are going into diverse jobs and have to perform tasks that require varied forms of thinking. In preparation for this job market, children spend 8 to 10 hours a day in school learning facts in science, math, history, and geography. This helps us, as a country, to produce graduates whose reputation is acknowledged worldwide. However, there is a wide variation in the use of art (drawing, painting, sculpting) as part of the curriculum. According to a survey I conducted around Chennai, India, I found that while some schools had art studios and an art curriculum, others had no art program other than introducing children to a few crafts. This was not due to a lack of interest in the arts but because there are no training programs or books that help teachers learn how to teach art. There is a lot of information on art activities, but little on how to

teach art and foster creativity.

Besides having a major role in fostering creativity and skill, art is an expression of an individual's experiences. "Undeniably, one of the most striking features of human societies throughout history and across the globe is a prodigious involvement with the arts...This universality of making and enjoying art immediately suggests that an important appetite or need is being expressed."¹ It is this need to create that we must address through greater emphasis on teaching art in our schools. The kolams (chalk drawings) in front of houses in South India and the wall decorations in Western India stand as testimony to the fact that art was once a daily activity in our lives. With the changes in our lifestyle these art expressions are no longer a part of our daily routine but something made by others to be viewed in museums, advertisements, or on billboards. Giving our children a strong foundation in art not only enhances their creativity and self-expression but also reestablishes the cultural heritage that has been so prevalent in our country.

For ease of understanding the field of art, I have divided the subject into four main segments: Art History, Art and Society, Art and Human Development, and Art and Technique, as shown in Figure 1-1.

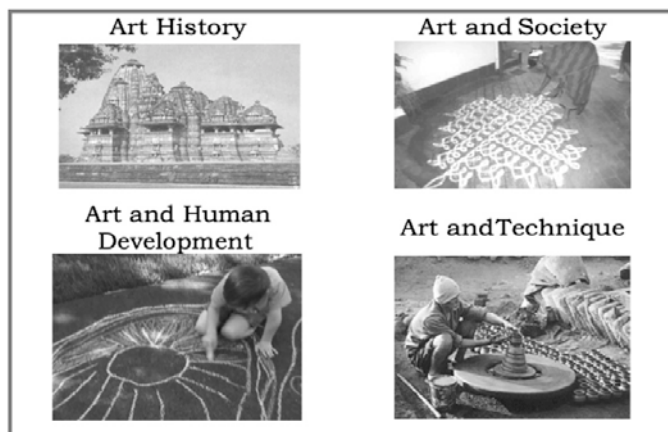


Fig 1-1 Role of Art

Art History

Art history covers the making of art in the past—what, how, and why art was created. When we study the artistic expressions of civilizations as seen in caves, temples, churches, mosques, tombs, public buildings and houses, and in individual paintings, drawings, sculptures, prints, and pottery, we form a picture of the past. We see how art evolved in various cultures and what people tried to communicate through their visual expressions.



Learning about art created in the past leads to an appreciation and understanding of it in the present. In India, art has been influenced by many indigenous as well as invading cultures. We have folk art, Indian temple art, Mughal art, and later, British and western influences on Indian art. Our children can be introduced to these various styles. History can be made interesting by combining it with art forms of a particular era. For example, when studying about the Mughal Empire, the art teacher could work with the children on Mughal miniatures or the influence of design in art.

Art and Society

While in some societies art is used predominantly to decorate everyday objects and is done by people at all socio-economic levels, in other societies, art is the expression of individuals who convey the views or thoughts of the collective whole.



Art may also be done at the direction of a king or queen, to honor the living or the dead, or as in today's society, to promote products.

Art, today, is not only individualistic as seen in the recognition of the artist, but is also part of society as seen in advertisements, movies, etc., where the work is a team effort. Each society chooses to honor art in various ways, and it is important to understand where our society places art.

As Leonard Shlain remarks in his book "Arts and Physics: Parallel Visions in Space, Time, and Light," "The artists are nonverbal prophets who translate their visions into symbols before there are words: Artistic precognition is civilization's blind sight."² The goal of making art a part of our education is to bring art back into our everyday lives.

Art and Human Development

The understanding of how we as individuals need to create, and the role of this need to communicate through visual forms, is a science in itself. It is through the study of human psychology that we understand why we behave in certain ways. Studying how we draw and interpret our environment helps us to comprehend the manner in which we perceive our environment. Research by Victor Lowenfeld, Rhoda Kellogg, Scott O'Dell, and several others point to a developmental pattern in children's visual expressions. Knowing these developmental stages helps us to produce an age-appropriate art curriculum. When working with children we find that they put down their thoughts, their experiences and feelings in their artwork. This knowledge of the developmental stages helps us comprehend children and create a relationship that helps in the process of healing.



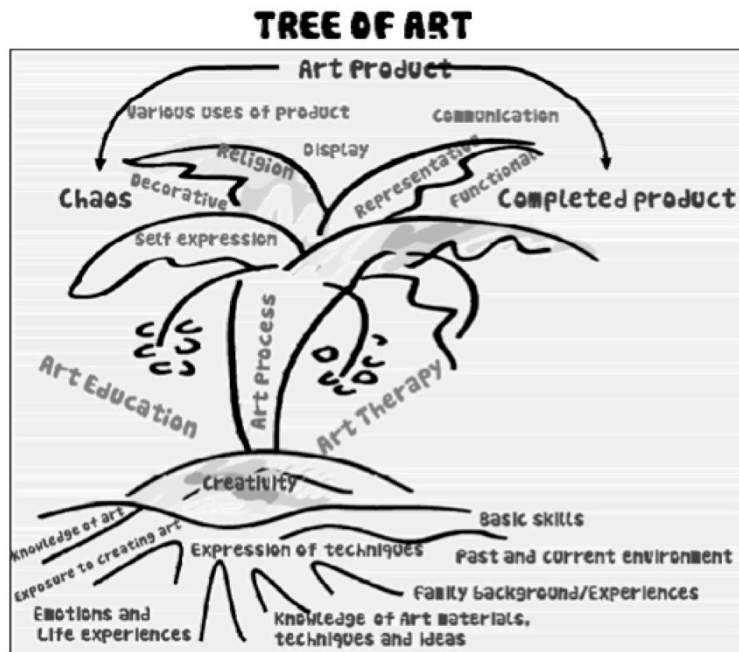
Art and Technique



Artists spend years studying the properties of various materials and developing the skills needed to master the techniques involved in creating artifacts. For example, a weaver will have to learn not only how to weave, but to recognize the quality of the different yarns, the various processes involved in weaving, and the fundamentals of color, space, and design. After mastering methods and material, the artist applies his own touch—his unique artistic expression—to create artwork unlike any other. When we teach art, we must learn to respect these creative expressions. I stress this because I find that in our enthusiasm to focus on the best product, we overlook the child's need to experience the process before producing a product, the mistakes and experimentation along the way, and the great lessons in problem-solving that a child learns in the process. It is this

challenge of how to inspire, help, and bring out the joys of creating, without stifling or interfering with the creative process, that I wish to address in this book.

Art is the soul of every culture, and where there is no art there is no life. The illustration of the “Tree of Art” demonstrates what is involved in a creative process. The process of creating starts with knowledge and personal experiences, progresses through the process of creating, and ends in a product.



2

Art and Creativity

"Think left and think right and think low and think high.

Oh, the thinks you can think up if only you try!"

~ Dr. Seuss

When we observe children at play, drawing or doing a puzzle, we find there is a fascinating overlapping of what they have learned, what they are applying, and how they are coming up with their own combinations and permutations of things. In other words, they combine what they have been taught with individual and innate creativity to arrive at a skill level greater than both.

Are we born creative and artistic? How can one develop one's artistic skills and creative expression? How are creativity and childhood connected? Can you learn to draw at anytime in your life? Is it true that some children are not creative?

When a group of children are given a box of random items (yarn, newspaper, plastic, or other everyday objects) most of them will set to work immediately with enthusiasm and delight at the opportunity to create collages that please them. Tell them to "make anything" and most will. These creative powers can imagine multiple uses and roles for any object.

Are we born artistic and creative?

Picasso said that every child is born an artist, and the challenge is to see how long he remains an artist. We see this in children's enthusiasm to draw and color the moment they can hold a crayon or pencil in their hand. Some children may want to do more of it and some less, just as some children talk more and some less. However, when given opportunities each child develops this ability to visually communicate with the world. When Einstein was asked about his ability to come up with various scientific theories he said, "It is 99% perspiration and 1% inspiration." Clearly, he had to work hard, acquire the necessary knowledge, and then use his creative potential for discoveries that made him a world-famous physicist. Likewise, when children are given repeated opportunities to develop their skills, explore their potential, and find ways to problem-solve, their overall ability to be creative improves.

How can one develop one's artistic skills and creative expression?

The brain is divided into two hemispheres or sides—right and left. Unlike in other creatures where the brain has essentially the same function on both sides, in humans the two sides are very different. The left side of the brain controls the right side of the body, and the right side the left. For most of us who are right-handed, therefore, the left part of the brain is more active and dominant. It is interesting to note here that the majority of us are right-handed. This does not mean that those who are left-handed are in any way different, only that in those people the right side of the brain plays a dominant role. However, most cultures hold a bias towards left-brain and right-handedness. Writing or eating with the left hand is discouraged, and the right hand is considered superior to the left. In fact, the Latin word for left is "sinister," meaning "bad," while the word

for right is “dexter,” meaning skill or adroitness. Other languages also give prominence to the right side and show a more negative attitude to the left. Therefore, we live in a world dominated by the aptitudes of the left-brain.

The functioning of the two sides are called left mode and right mode. The left mode handles verbal, analytic, symbolic, abstract, temporal, rational, digital, logical, and linear thinking. The right mode controls the nonverbal, synthetic, concrete, analogical (understanding metaphoric relationships), nontemporal, non-rational, spatial, intuitive, and holistic brain functions. Research shows that in order to develop artistic skills and creative expressions, children must have opportunities to use both sides of their brains. In our current education system, the emphasis is often on the left mode of thinking that develops the children’s analytical, verbal, digital, and rational skills. However, in order for them to develop their right mode with the nonverbal, analogical, spatial, and intuitive skills, they need regular involvement to practice their creativity. By offering children the opportunity to participate in art making, we encourage them to develop observational, interpretational, and recording skills and thus help them in the expression of thoughts and feelings (emotional development).

How are creativity and childhood connected?

Childhood begins with the experiences of asking questions and looking at things in different ways. You may have noticed how toddlers entertain themselves with an empty box or with pots and pans by imaginatively turning them into all kinds of things from a house, a table, or even a fort. Children do not realize that they are being creative and imaginative, yet they naturally engage in the process of creativity that is the basis of our survival. The educational system needs to understand this creative process and nurture it for the future well-being and growth of the child.

I have observed that some teachers want to teach art as they teach other subjects, in the left-brain mode of copy and learn. While copying is important, original exploration and expression are equally important for children to learn to express and trust what they think. Part of the creative process in children involves trying to examine and answer any questions that arise, however simple or far-fetched they may seem. As Picasso said, "There are painters who transform the sun to a yellow spot, but there are others who with the help of their art and their intelligence transform a yellowspot into the sun."

Can you learn to draw at any time in your life?

Most research shows that one can learn to express oneself visually at any time in one's life. People exposed to art at any age move through the same early developmental stages. The great poet and Nobel laureate, Rabindranath Tagore, started painting in his sixties. He said that through his art, he learned to see the world in a different way and, unlike with his writing, he usually did not have an end product in mind. This gave him the valuable freedom to explore. When working with adults, I have found that once they get over the hump of self-criticism and fear that others are judging their artwork, they begin to express themselves freely. They discover the art in themselves that they did not know existed. They begin to trust their thoughts and feelings, just as children learn to trust their ideas when given access to art early on.

Is it true that some children are not creative?

All children are born with a sense of curiosity. They naturally want to know and explore, and as they explore they learn, discover, and invent. Have you observed a toddler at play? They are constantly exploring and discovering. They love to open drawers and cupboards, feel new things, and try things out. This process of exploring and discovering is the basis for creativity, and given the proper stimulus and

environment, children can develop it to the best of their individual abilities.

Even if students do not go on to pursue careers in the visual arts, art training benefits all students. Students learn to use all the power of their minds creatively— both in the left and right modes. They learn to explore, test, and experiment. They develop themselves totally in ways that are not initially apparent. There is a close brain connection between art and math, foreign language, and science; developing skills in art nurtures skills in other areas. While making art, children benefit in many ways and they discover the joy of creation that promotes their further quest for knowledge.

Art is an important tool in developing creativity. Most scientists have a keen interest in music or art. Encouraging creativity and building skill can make teaching of any subject interesting and challenging, even art education itself.

3

Understanding Children's Visual Expressions

Most of us are familiar with the approximate timetable of a child's physical development. We know with reasonable certainty when a child will crawl, walk, utter single words, or speak in full sentences. However, do we know how children begin to write or draw, or what it means when a child scribbles at ten and not at two years of age? How does one encourage a child to express his/her thoughts and ideas visually? Do we know what kind of artwork to expect from children at different stages in their lives? If so, do we know how to respond to these creations? These are important questions for educators and mentors of children to ask and to find answers for.

This chapter is an introduction to the basic artistic developmental stages conceived by Viktor Lowenfeld and W. Lambert Brittain in their book "Creative and Mental Growth," and by Rhoda Kellogg in her book "Psychology of Children's Art." I have used my own experiences as an art educator, art therapist, and mother to explain how to work with children and their visual expressions. Included are vignettes that will be helpful in pointing out the magic of each stage. It is important to understand that these stages are fluid; it does not mean that a child cannot draw merely because he/she does not draw as stated at a particular stage. The stages are primarily intended as a guide to help one understand how a child may draw at a particular age. It will help teachers plan their art lessons and give them some guidelines on what to expect from the child's artwork. I shall use case studies from my work in India to demonstrate how these stages manifest themselves and

how exposure and experience in using art material can affect the manner in which a child draws.

In this book I have covered the first four stages in detail.

| THE STAGES OF ARTISTIC DEVELOPMENT ³ | |
|---|--|
| The Scribble Stage (2-4 years): | Children begin to feel that they can make things happen. They begin to explore and make marks on any given surface. |
| The Pre-schematic Stage (4-7 years): | Children begin to draw what they observe around them in their environment. Form and color are based on what the child thinks it to be rather than what it may really look like. |
| The Schematic Stage (7-9 years): | Children begin to draw what they see. They form a schema "image" for the particular object and repeat this image. They are able to visualize the sequence of things and place them in a schema or pattern. |
| The Realist Stage (9-12 years): | Children at this stage find depicting what they see is important. They are interested in details and precision. Imagination and skill begin to come together in their art. |

The Scribble Stage (2-4 years)—The Explorer

At this stage, children generally explore materials. They make various kinds of marks on paper beginning with lines, progressing to circles, radials (like suns) and on to free scribbles. Lowenfeld has divided these scribbles into three main categories: the "disordered scribbles, controlled scribbles, and named scribbles"⁴

Around two years of age children begin to find that they can make marks with food, crayons, or anything that leaves an impression. They make random marks—the disordered scribbles (Figure 3-1)—on paper or sand or even on walls. This is not an attempt at portraying the visual environment, but their first efforts to capture their gross movements. As the gross the gross and fine motor skills of their muscles are just beginning to develop, it would be hard for them at this stage to copy a picture or even color within boundaries. It would be like teaching a babbling baby to pronounce words correctly or to use them in sentences. Letting children feel and

experience the materials and enjoy the process of discovering what they can do is more important than imposing on them what we would like them to do. This, of course, does not mean that we should not provide a structure, or tell children not to draw on the walls, or show them how we represent things through art. Within reasonable bounds, experimentation is most important.



Figure 3-1 Disordered Scribble Drawing

I once worked with a two-year-old boy who was not interested in drawing or scribbling because he did not like the idea of getting his fingers dirty! However, when he observed me paint, he was tempted to try. Delicately holding his brush, he made some tentative marks. The results excited him; he began to enjoy the process and was soon involved in painting. This process of painting and the positive feelings associated with it seemed to encourage him to then draw and scribble with crayons and markers. Children vary in their levels of expression. Structure, with an opportunity to explore, is what helps them feel safe and most willing to try. I have often observed teachers telling students to color within designated lines or with a particular color and give the children photocopies of pictures to fill. These activities serve no purpose at this stage. In fact, most

children will scribble over the photocopy. Much more is achieved by letting the child explore; in exploring he/she learns that he can make marks, move his/her hands in various ways, and capture those movements on paper. Coloring within lines will eventually come naturally and children will draw their own enclosures and color within those enclosures.

As children gain more muscle control they move on to controlled scribbles (Figure 3-2). They begin to feel that they can make a mark; they begin to have a sense of mastery and pride in their creations. Their sense of control will be reflected in a marked improvement in their fine motor activities and in other areas of their development.

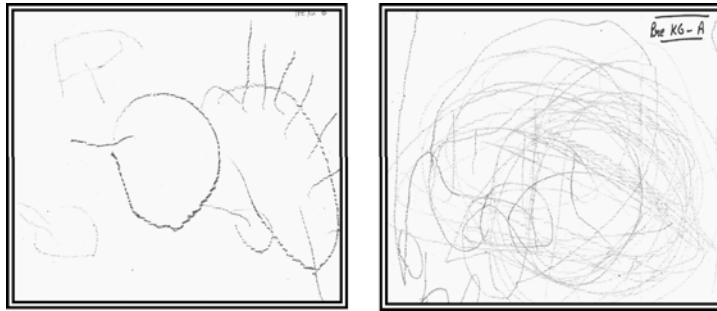


Figure 3-2 Controlled Scribbles

Around the third year children begin to identify their drawings named scribbles. They might call what looks like an abstract shape an airplane or a bird. In this important transition, children are now beginning to connect the world that they see around them to what they draw. For the first time, children are able to use lines or colors to symbolize what they wish to communicate (Figures 3-3 and 3-4). Not all children reach this stage at the same time; some may even revert to the kinesthetic recording of motions. It is important to understand that just as in walking or talking, children will go back and forth from one skill level to another, so too will children move back and forth in the sophistication of their visual expressions. As adults, we must encourage this practice of exploration. At times

in our enthusiasm to see the child write, we forget that scribbling is a stepping-stone to writing.

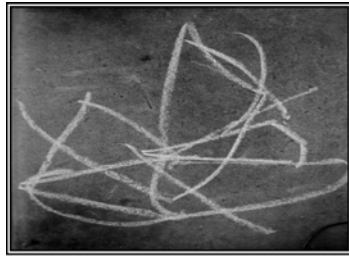


Figure 3-3 Named Scribble



Figure 3-4 Beginning Human Figure

Color at this stage seems to be of less importance than the need to explore. Children may enjoy a particular color one day and another the next day. Contrasts in colors seem to help. For instance, white chalk on a black board provides children with the opportunity to observe their explorations more clearly. At a school in Chennai, tabletops have been painted black. Chalk, a rag and the black tabletop are used every day to help children in their explorations (Figure 3-5). Observing two and three-year-olds use the slate and duster, or black tabletops, with freedom and joy illustrates the value of these simple educational tools that also help the children relax and enjoy learning.



Figure 3-5 Children working together on a black tabletop

Often, as a parent or teacher, I wonder how to react when my child brings me a picture that looks like a scribble. Do I say it is a “beautiful picture?” Do I ask questions, or do I say, “What is that?” Usually, I have found that my interest in what she has to say seems to stimulate her, especially with praise like, “Look at the colors you have used, they are so bright and colorful!” On the other hand, questions like, “It seems like you have mixed a lot of colors; what color did it make?” and “What does it remind you of?” or, “Could you tell me a little about your picture?” starts a dialogue between us.

Our reactions to a child’s visual expressions are often judgmental; they smother dialogue and do not help us understand what the child wishes to communicate. Yet visual expression is one way of opening up a line of communication between an adult and a child. The child at this stage needs us to help him/her experience various tactile and visual stimuli. The adult is not the teacher, but a provider of materials, a person who inquires about, responds to, reassures, and keeps the child safe. Remember, at this stage, a toddler is tempted to put things into his/her mouth. This type of interaction builds mutual trust and helps the child establish a working environment.

Art Materials

Several materials encourage expression and motor development at this stage. The best, and least expensive, are chalk and slate; the child has the opportunity not only to scribble but also to erase these scribbles without effort. In working with toddlers (two- to three-year-olds), I find that they enjoy drawing, erasing, and recreating. Learning is happening and the product is not as important as the process. Paper and brightly colored crayons, or chalk on a board or a floor, are easy for parents to use around the house. Paint mixed thick is another wonderful medium. These materials can be introduced

to give variety to the process of exploration.

Finger paint needs to be used carefully. For some children finger paint reminds them of food and they may want to eat or get it on their body. Clay (wet or oil based) is a wonderful medium for muscle development; it enables the child to build gross and fine motor coordination, as well as express his/her creativity. If a child resists one medium of expression, offer another; if the child does not show interest in drawing, introduce clay or sand. Materials such as these provide tactile stimulation that help in visual expression and may gradually lead the child back to the use of the materials that he/she had avoided earlier. It is important to understand that the purpose of art here is to help the child relax, feel safe, and begin learning to communicate visually.

Art Education Goals

1. Development of gross and fine motor coordination
2. Introduction to the concept of colors
3. Introduction to writing skills
4. Promotion of awareness of one's surroundings
5. Promotion of interaction with the outside world
6. Creation of opportunities for creative thinking

Art Activities

One of the best activities for the two- to three-year-old age group is free drawing on slate, black board, black tabletop, or concrete floor with dry or wet chalk. Give each child a piece of chalk, a rag or duster, and a slate or black board to draw on (Figure 3-6). There is almost no need to tell them what to draw. They will begin scribbling. Observe their scribble. Listen to what they have to say about their creations. Help explore and question their ideas. Stimulate them with stories, music, and your own drawing that you make on a slate or black board.

Children enjoy following you and seeing how you magically create images.



Figure 3-6 Chalk on black tabletop

The same activity can be done with crayon and paper. After the drawings are done, the paper can be used to make an origami boat or house or the drawings can be cut out into different shapes to make pictures. Introduce colors and talk about the different colors and their names. Display artwork that is connected with what they may be learning at other times. For instance, if they are learning about seasons, then the scribbles can be cut out as a sun, tree, etc., to represent a particular season.

Tracing the full body, hand, feet, or shoes provides children an opportunity to become aware of space around them as well as the shape of their body. Painting is fun but needs a little organization on the part of the teacher. Provide only a few colors at a time in separate paint cups. Drip painting (the paper is on the easel or wall) can also be a lot of fun for teaching brush control. Powder paint mixed with a gum can make thin or thick paint. It is messy but stimulating and enjoyable for this age group. Opportunities to mix paint teach the children the magic of combining colors.

Clay, playdough and plasticine are excellent materials to help a child explore, build, and create. Show the child how to roll the clay, make the clay flat, or shape into a ball. Repetition of materials helps build confidence in the use of those materials and in the development of skills. It is a good idea to alternate between project-oriented and freethinking activities.

What to Expect

Most of the artwork will be spontaneous with scribbles, suns, and radial images and shapes, which may or may not have a name (Figure 3-7)). The children might draw or paint random figures and objects that may or may not look like the object intended.

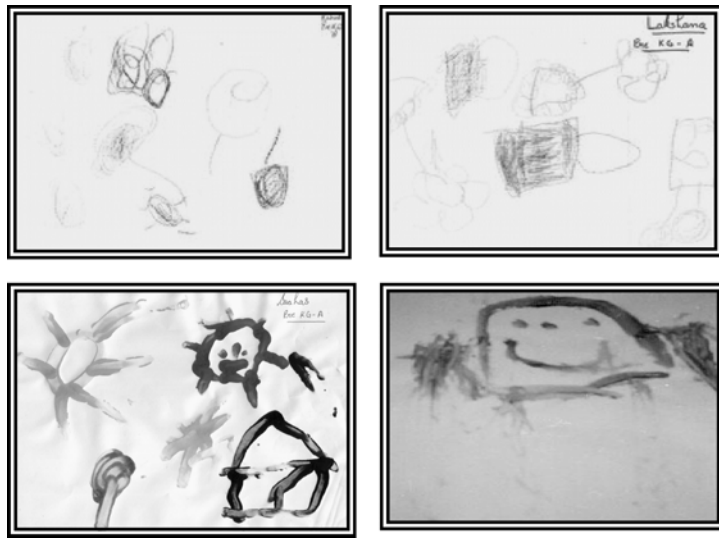


Figure 3-7 Painting of this age group

Parent/Teacher's Response

Have fun along with the children in their explorations. Do not teach, but rather encourage this process of discovery and creative conversation. Be a sounding board and supplier of materials. And above all, provide a safe and supervised

environment. Experimentation at this early age encourages creativity.



Figure 3-8 Toddlers painting in school and home

The Pre-schematic Stage (4-7 years) — The Designer

When children begin to talk in sentences, use their imagination to relate to things, and make verbal observations of the world around them, representations from the outside world enter their artwork. Given that their world centers on people, it follows that their first representations will necessarily be of human beings. According to studies conducted by Golomb (1977) and Brittain (1985), children from all cultures and socioeconomic backgrounds represent people in much the same way. They begin with drawing the head, with legs coming down directly from the head and arms from either side of the head or legs (Figure 3-9). Even when children were asked to look at a person and draw, they continued to draw only the schema they knew. Gradually, the symbol of the person changes, more features get added or deleted, and by age seven a child's schema of a person crystallizes (Figure 3-10). To help children develop and become more aware of how to draw a person, tactile stimulation works well. Ask the child to touch his/her face, eyes, ears, mouth, or hair to sharpen his/her awareness of the placement of different facial parts. This helps them become



Figure 3-9 Picture of a Person



Fig 3-10 Picture of a Person- Older Child

aware of the proportions and positions of the various features.

An important aspect at this stage is the use of color. Color choice is based on emotional likes or dislikes and the sheer joy of using one particular color or experimenting with others. Whatever the reason, it usually is not the real color of the object drawn; it is how the child would like to represent the idea (Figure 3-11). It would be tempting and natural to ask the child about the idiosyncratic (non-realistic) use of the colors. We might be tempted to ask the child, "How can a person be purple or a tree blue?" However, in art children can be given the liberty to express their thoughts, feelings, and observations. Realistic color representation will occur in due course. At this stage, the role of the parent or teacher is not to critique but to ask questions about what is represented and to stimulate the child's imagination.



Figure 3-11 (see color page for color)

When a four-year-old child once drew a purple sky she said, “I have drawn a purple sky; I know you have not seen one.” Therefore, I asked her if she would like the sky to be purple sometimes. “Yes,” she said. We then talked about sunsets and the different colors in the sky. Many times artwork can be a springboard to learning, questioning, and understanding a child’s imagination. I truly enjoy the creativity of children in this age group because they often have a reason for their unusual choice of colors and their representations of particular objects. Sometimes their omissions have significance and one can explore these omissions without becoming critical.

Most four-year-olds will place their drawings in a random manner on paper (Figure 3-12). The objects may be floating around or may be one on top of the other. This is because at this age children are not thinking sequentially. When they begin to do so, they will place the drawing in a line or sequence. As they understand the relationships between objects and persons the line-up will begin to take place. The child will draw the person on the ground and the tree or house near them. Learning to read and comprehending that a string of letters makes a word seems to develop at roughly the same time as the child begins to draw in a “schematic,” row-like fashion (Figure 3-13).

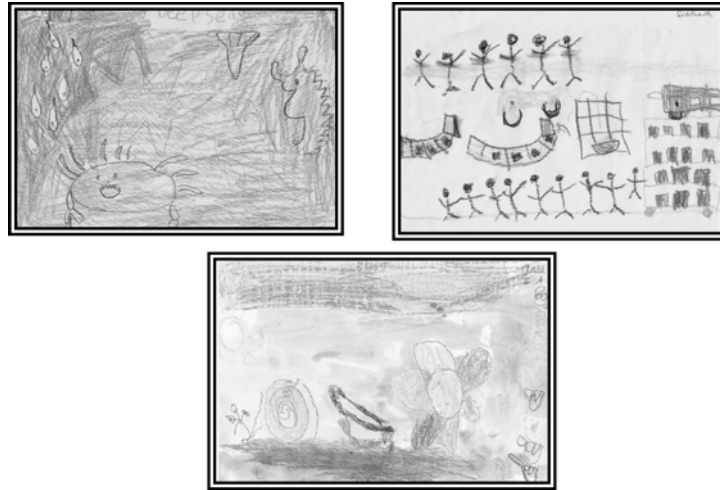


Figure 3-12 Random placing of images

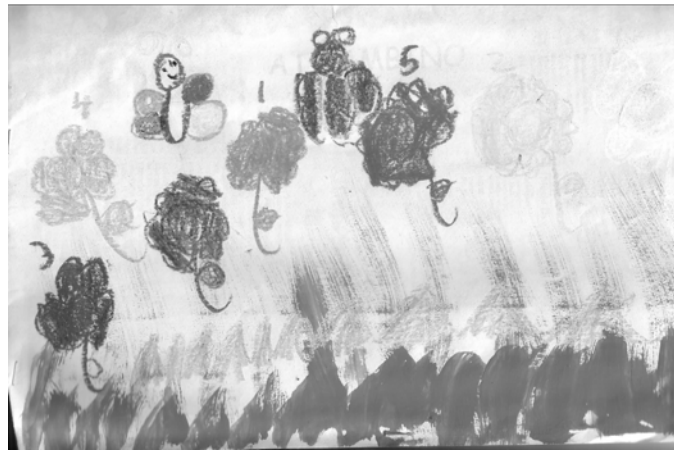


Figure 3-13 Beginning of organization

While the role of the adult in the “scribble stage is to provide an environment for safe exploration, in the “pre-schematic stage” the adult is a participant observer. Children are sensitive to the adult’s reaction to their creation. They benefit from a nurturing environment, which allows their thoughts and perceptions to be expressed, and welcome guidance about how to do things. A wide range of materials can be used at this age, but care should be taken at all times to allow for individual expression, rather than routine adult-manipulated art.

In art, as in play, children’s experiences can be part of their artwork. For instance, children can be asked to imagine, “You are walking in the rain” or “What are you wearing?” This creates a different mental image for each child. In art, fortunately, the child’s experience can be part of his/her artwork. He/she can put down these images, express himself/herself in a creative manner, and learn a skill as well. This is not to say that there is no role for craft or related activities, but there must be ample opportunities for the unique learning that comes through exploration, experimentation, and mental stimulation. The teacher can help the child to see, i.e., develop visual perception, by pointing out the shapes of things and how they can be drawn. This is an exciting phase in children’s visual development; their self-worth in being able to draw or create is being established.

Figure 3-14 shows drawings of children from a class of four- and five-year-olds (upper kindergarten—UKG) in response to the theme “What makes you happy?” Some of the drawings look like scribbles, while some are detailed and represent what they observe around them. Does this mean that the child who scribbles is functioning at a different level from the child who is able to draw the figures? Not necessarily. We need to consider the way the child drew the picture, what he/she has to say

about it and other behavioral indicators because children grow at different rates within a given developmental level. However, if a child continues to scribble at age eight or ten it would become a matter of concern, for it may be an indication of his/her anxiety or of slower mental development.



Figure 3-14 Pictures done by 4- to 5-year-olds in response to the theme "What makes me happy?"

It is important to note that at this stage children's visual expressions (whether in drawing, painting, or clay) are dialogues within themselves or the outside world and not a "perfect" representation of what they see. In language, children begin to learn the various ways in which words can or cannot be used; in art, they begin to represent what they feel, think, or perceive. A good starting point would be to discuss a variety of topics that stimulate the child's instinctive desire to draw the human figure or people and then use the discussion as a springboard for drawing. Lowenfeld⁵ suggests topics like "I am Brushing My Teeth," "I am Drinking My Milk," "I Love To Play Outside With My Friends," "My House," "My Dog," and "My Family." Many children spontaneously draw what seems important to them. Themes can be drawn to suit what may be going on around them. For instance, if the children have watched a puppet show recently, they can be asked to draw what they remember seeing during the show.

Art Materials

Simple art materials seem to stimulate a child's imagination the most. Pencil, chalk, crayons, thick paint, and clay are ideal. Children at this age love to use glue, incorporating pictures that they can draw or find, cut out, and paste. "A fun box" of miscellaneous items such as buttons, felt, scrap cloth, thread, yarn, and sequins is handy. Younger children enjoy the tactile stimulation, while older children are able to use them in their artwork. Empty boxes of various sizes, used gift wrappers, packaging, and other material (which we refer to as junk) make invaluable art material. Judith Rubin⁶ remarks, "The more unstructured the medium, the more an individual will be able to project upon it." Ready-made kits help the child with an activity but most of them do not foster creativity that simple and unstructured materials will provide.

At this stage it is important to use the art process to foster creativity and emotional growth. A wide range of activities and techniques, from free drawing to copying, provides opportunities for imaginative thinking and skill building. Figure 3-15 is a series of spontaneous drawings by a four-year-old after watching a television show of Curious George on roller skates. Notice the various shapes, the movement, and the round feet or skates. Art, like music, stories, or plays, should become an integral part of the educational system, to develop “flexibility, imaginative thinking, originality, and fluency of thinking; and also through emotional growth, the ability to face new situations, the ability to express feelings, both pleasant and unpleasant.” Lowenfeld⁷

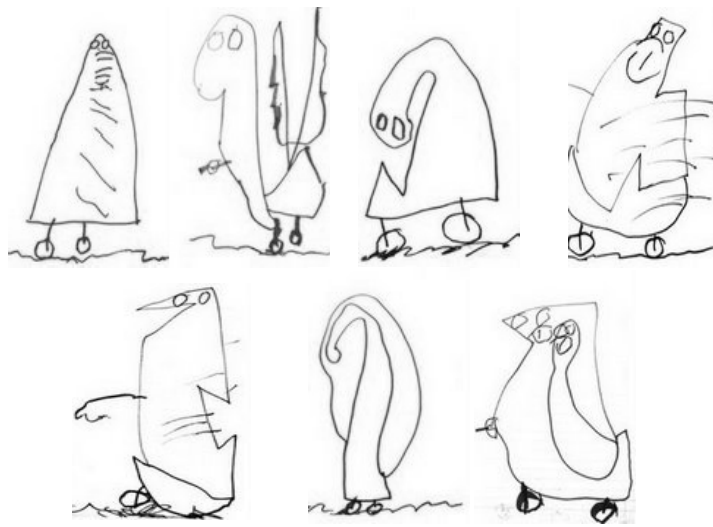


Figure 3-15 Spontaneous drawings

Art Education Goals

1. Fine motor coordination
2. Visual awareness
3. Sensory stimulation

4. Body awareness
5. Visualization and representation
6. Creative expression

Art Activities

Art activities can be varied and several themes can be repeated throughout the year. Since at this stage children are concerned with themselves and their environment, topics that stimulate their imagination help with their creative expressions. Talking about the theme is very important before asking the child to draw. It helps them to think of details and expand the horizon of their ideas. For example, if you wish children to draw different kinds of fruits, ask them these questions: “What is your favorite fruit?” “What shapes and colors are fruits?” “If you cut a fruit, is it the same inside as it is on the outside?” “Do all fruits smell, taste, and feel the same?” Here you are getting the children to stimulate their senses, to recall from their experiences, and to creatively express what they have experienced. It not only creates a mental image for the child but also gets him/her interested in the topic as it becomes personal and relatable. This is very different from asking children to draw a bowl of fruit. It also helps to have pictures of many kinds of fruits at hand or have a collection of fruits for the children to look at and draw, and allows them to create their own picture.

Suggestions to make art a wholesome experience:

- Read stories and then ask the children to illustrate a scene or a character.
- Make puppets of the characters in the story and then reenact the story in front of the class.
- Pick descriptive words from the story and ask the children to draw their interpretation of the words.
- Give them clay for working with body image and help build their

fine motor coordination. This gives them an opportunity to create a three-dimensional human figure.

- Encourage three-dimensional artwork using various materials and a variety of skills to make an imaginary creature or person.

Part of the art process is learning to look, observe, and reproduce. This skill can be developed by asking children to not only copy from one picture but by asking them to look at many pictures. They can then come up with their own schema of a particular object. Using artwork done by other artists, glue-based projects like collage work, or making things with papier-mâché are ways to broaden the child's visual experiences.

What to Expect

At the beginning of this stage the images will be randomly placed. They will not have a sky or ground line and the images will be placed on different parts of the paper. Colors will be idiosyncratic/not realistic: a tree may be pink or purple, and an apple blue or orange. Body parts may be disproportionate. Pictures look disorganized but may have a lot of meaning and emotion for the child. Very often, the story accompanying the artwork will be very different from the image created. As children develop their understanding and relationship of themselves to the outside world, they will add the sky and ground line. Images that are more realistic will emerge.

Parent/Teacher's Response

As a parent or teacher, it is very easy to categorize a drawing as good, bad, or incomprehensible. However, children at this stage are less interested in the reaction of others than in what they want to communicate. It may be helpful to get them to explain what is happening in the picture or what the details mean, since quite often the image may not look like what it is supposed to represent. In teaching children to draw a particular image, it would be a good strategy to draw their attention to the details and have them notice where each thing is in relation to the other. Getting children to copy

your image is mirroring, whereas getting children to create their own image after observing and thinking is application of knowledge.



The Schematic Stage (7-9 years)—The Creator

At this stage we have a child who can speak in sentences, who can see the relationship between people and various objects, and is emotionally and physically putting things together. In the drawings of children at this stage, there is a baseline and skyline, and things begin to appear in sequence or schema. Children now include themselves in the environment with others around them. Most children begin to have a schema for a person, tree, or house, which may change but will follow a certain pattern. The sizes of objects also start to relate to other objects—a tree is usually drawn larger than a person, or the father may be represented as the largest person in a family drawing. Colors start becoming close to what children observe in their environment yet they continue to use colors emotionally or subjectively rather than realistically.

There is a wonderful spontaneity in the drawings of this age group. Children love to tell stories at this stage, and their picture may say many different things in one single drawing. People and things take various forms to state what needs to be conveyed. For instance, a child may draw large hands if he/she is playing ball since the hand is an important part of his/her body for that particular action. He/she may also invert things and show them from several different perspectives to get his/her idea across. The most interesting development at this stage is the child's ability to begin to solve the problem of capturing three dimensions on a two-dimensional surface. This is a constant struggle

in the art world, and various cultures have found ingenious ways to solve this special dilemma, as seen in Indian miniatures, Chinese landscapes, or Italian Renaissance art (Figure 3-16).



Indian miniature



Chinese painting



Renaissance painting

Figure 3-16 Spatial Dilemma

During this stage children move from “drawing what they know about an object (their concept) to drawing what they see (their perception)”.⁸ It is important while teaching art to be aware of this critical transition. During this phase most children decide that they can or cannot draw, depending on how they perceive their own visual expressions and how others accept their images.

The task of the teacher is to stimulate children's awareness of their surroundings and to help them observe and learn how to capture what they see and experience in their artwork. Just as words capture feelings and emotions, visual images are a representation of thoughts and feelings that can be examined in discussions. It is vital that children have a chance to think about the topics irrespective of whether a child or adult chooses it. This helps them visualize what they can capture in their art.

What, where, when, or why questions will help the child relate to the topic. For instance if the theme is “My Dream House,” you could ask questions on what kind of houses one sees, what the child would like in the house, or where he/she would like it to be. You may perhaps suggest that the dream house does not have to be realistic since it is a “Dream House” (Figure 3-17).

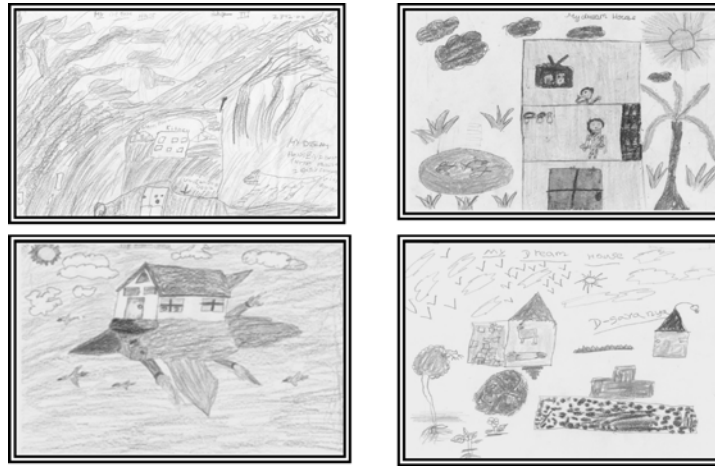


Figure 3-17 Pictures of Dream Houses by eight- to nine-year olds

I conducted a study where I asked children (eight- to nine-year olds) from different countries to draw their dream house. I found that not only did the artwork capture the environment in which the child lived but also demonstrated their exposure to creative thought processes and communicated the values present in the particular group of children.

Such topics will create a healthy appreciation for creativity and individuality as long as guidance does not apply standard yardsticks of good and bad, but rather encourages an individual's expression of thoughts and feelings. This will validate the child's perceptions as expressed through his/her art and build up his/her confidence in his/her visual perception of the world around. The child's aesthetic sensitivity also develops. At this stage, the role of the instructor (parent or teacher) is to be a nurturer, a guide, a facilitator, but not a critique.

Art Materials

Repetition of the same materials (colored pencils, crayons, paints, or clay) helps children become familiar with them in order to master the different ways a particular medium can be used. They should be encouraged to experiment and find out their own way of using a particular medium. For example, during the school year children may be given crayons to color or draw with (what is most often done). Then children can be given opportunities to draw with crayon and paint over with watercolor paints. Alternatively, in “magic painting” children draw with white crayon and then paint over with watercolors. Ask children to draw lightly with the crayon for one art activity, and then to use a lot of pressure and get brighter colors in another. This will help children not only gain mastery over the medium but also find ways to experiment with the materials.

Children at this stage love to build and work in three dimensions. Give them ample opportunity to experience the joy of building and creating with papier-mâché, wood, clay, or recyclable material like empty cans and boxes. Art can be combined with a particular science, social studies, or literature lesson. For instance, if the class is studying about weather and seasons, the children can be asked to write about and draw pictures of a chosen season. Written skills will assume a new dimension when combined with their ability to visualize something that is special for them about the season. Figure 3-18 shows examples of artwork done by children about an annual celebration at school and about different seasons.

Art at this stage provides an opportunity for individual ideas and expressions. Care must be taken to avoid making art into another structured subject; it should be used as a vehicle for free self-expression, for developing creativity, and for fostering aesthetic appreciation. Skill building is also a very important part of this stage. Once children feel a sense of mastery over a particular medium, they will feel competent to express their thoughts and ideas or to copy what they see.

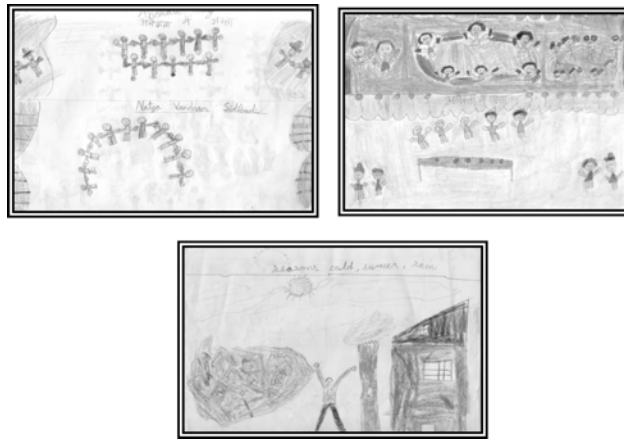


Figure 3-18 Drawings of Children from 1st to 3rd Grade

If grading must be done, take into account the overall participation of the child, his/her effort to create, and his/her ability to learn from the art process and experience. Place less emphasis on the product and more on the process. This does not mean that the product is not important. An aesthetically pleasing picture does need appreciation, but never lose sight of the child's ability to innovate and to learn from the topic.

Art Education Goals

To develop:

1. Visual awareness
2. Emotional involvement
3. Body awareness
4. Imaginative thinking
5. Art appreciation
6. Fine and gross motor skills
7. Artistic skills

Art Activities

Art activities stimulate a child to think, organize, interpret, and discuss. The goal for the activity must be clear and simple. It is better to let children imagine and solve the problem of how to draw a particular object rather than to draw it for them. This will help children experiment and express their way of looking at the world. If children need help with drawing a particular object, help them visualize the image and draw it out to the best of their ability. If they continue to get frustrated and you feel you could demonstrate how to draw it, use another piece of paper to draw your version of the object or ask the child to describe what they need. Once, while working with a child who was struggling with how to draw a fox, I decided to help her. Instead of drawing out a fox, I first asked the child to describe what she wanted. I asked her to describe the kind of fox she had in mind and if it was standing or sitting. Through her description, it was evident that what she wanted was very different from what I would have drawn if someone had asked me to draw a fox. She wanted the fox sitting down with the tail wrapped around it. Therefore, I took a different piece of paper and we began to experiment; halfway through she said that now she knew how to draw it and took the paper and pencil from me and completed the sketch.

The preferred themes for this age group are "family pictures," "playing with a friend at the beach or on the street," and outdoor activity scenes such as "playing cricket" or "dressing up" or any other theme that relates to the children and their environment or to what they are learning. They also enjoy drawing ships, planes, or other modern gadgets as well as princesses, flowers, and trees. These themes give children ample opportunities to try out their schema and to think of different ways of depicting things they see and experience every day. Holiday themes, comic figures, and other stereotypical themes should not be the only art the child is exposed to. They encourage dependence on the media and produce stereotypical art rather than art that is of the child's creation.

Drawing, along with written work, encourages visualization. In kindergarten and first grade, teachers who use reading and writing along with drawing help encourage all forms of learning.

Suggestions to make art a wholesome experience:

- Give the children ample opportunities to draw.
- Use a variety of simple materials—pencil, crayon, watercolor, or tempera paints.
- Use clay or plasticine—they are always a welcome change for the children.
- Create collages using magazine pictures.
- Trace the body, hand, feet, or shoe and then develop these tracings into a picture to provide structure and a place to begin for those who find it difficult to express themselves visually.
- Give painting assignments; painting is often of interest for children of this age. Ask children to paint a picture, object, clay product, or even a rock or twig.
- Provide opportunities for children to mix colors. It is a magical experience for them.

The key to introducing a variety of materials is to be organized ahead of classes and to have several small and easy steps to follow. Too many steps and complicated instructions confuse and frustrate the child. Product is important to the child, but care must be taken to help the child understand what he/she is experimenting with and what needs to be done to produce a final product.

What to Expect

The product can vary depending on the exposure children have had to art and art materials. Their interest in art, personal experiences, as well their fine and gross motor skills, affect the process and the product. Most of the spontaneous drawing (Figure 3-19) will have a ground line and skyline (a line to indicate the ground and a line to indicate the sky). The human figure will begin to have more details and take on forms to suit the particular action that is depicted. For instance, if the person

in the picture is flying a kite, the arm will be longer. The motion of flying the kite is expressed in the elongated arm. Generally, girls enjoy drawing flowers and pretty objects; boys often enjoy depicting action and movement during this stage.

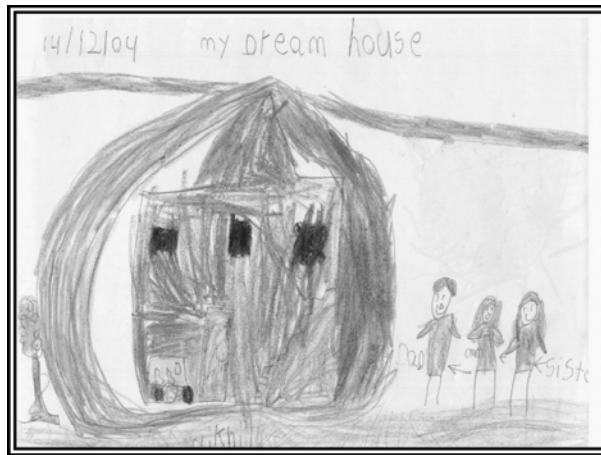


Figure 3-19. The Ground is Separated from the Sky

Parent/Teacher's Response

Parents and teachers play the role of facilitators in the creative process. They should ask questions, help the child imagine and look for answers, and provide reference material, if needed. They should help children with technique but not stifle the individuality of the child's expressions. Appreciating a particular aspect of the artwork, the choice of colors or the manner in which a particular object is depicted, can help the child feel that he/she is on the right track. In groups, it is important for the teacher to pick out artwork of children where a particular concept has been depicted in an interesting or different manner. For instance, a child may have created an interesting texture or drawn a particular object from a different perspective. Drawing attention to it will help children look at artwork from an artistic perspective rather than as only good or bad art. It will also help other children understand how to proceed with their work.

The Beginning of Realism (9-12 years)—The Visualizer

Children now enjoy being members of a group. Their relationship with their peers assumes importance and they begin to pay attention to details regarding the environment, dress styles that are acceptable in their peer group, and their equation with their peers. Children begin to feel more independent; this independence and the beginning of a sense of self are evident in their artwork. They become extremely creative and are able to adapt, manipulate, and apply basic principles as well as skills that have been learned. Inventing and discovering different things becomes a source of pleasure. They enjoy working with groups and benefit from group ideas.

The human figure continues to be exaggerated, but there is more emphasis on details that are closer to reality. Children at this stage feel frustrated if they are unable to achieve the likeness they feel is necessary to convey their thoughts and ideas. They are now able to distinguish in their drawings the foreground and background and have a better understanding of space. The human figure no longer stands in isolation but is connected to the environment. The baseline changes from a straight line to the use of different kinds of lines as well as several different baselines to denote a wider use of physical space, like mountains in the background and a road in the foreground. The sky is not on top of the paper but becomes part of the background (Figure 3-20).

Around eleven, we see the beginnings of perspective. This understanding of space is an important milestone in cognitive development. Children are able to understand more complex ideas and problems and are able to solve them as a whole in a concrete manner. According to Lowenfeld, research on map reading conducted with fourth to ninth grade students showed a significant connection between map reading skills and the ability to draw. It is important to help children experiment and learn about perspective rather than introduce rules that will then hamper their ability to see; they will then become more

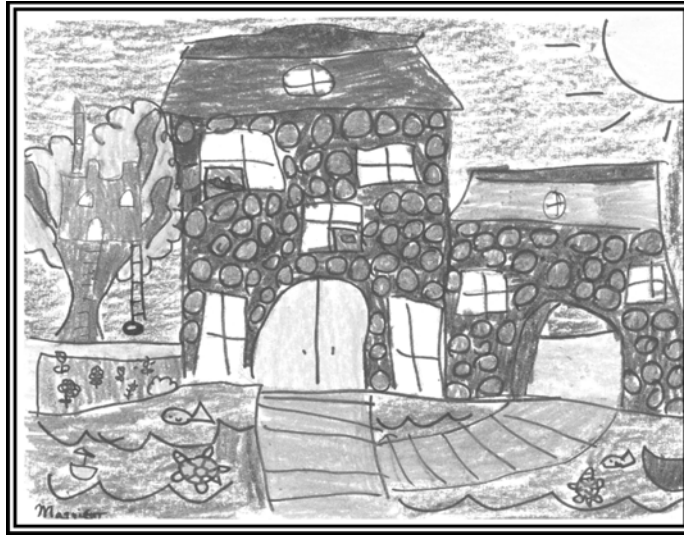


Figure 3-20 Picture shows Several Planes and Beginnings of Perspective

concerned about following rules rather than allowing the mind to see. This is also a good time to teach different ways to draw. Simple exercises like outline drawing, copying simple pictures, reproducing from nature, and building with three-dimensional material helps this age group feel more comfortable in expressing their thoughts through art.

Color now takes on a more realistic tone, and the child becomes aware of the subtle differences. Yet, it is important for the art teacher not to introduce color wheels or charts but to build on the child's innate capacity to become more color sensitive. Visual stimulation through observation of subtle differences in the color of various objects will help in the understanding of color rather than the teaching of theories behind the mixing or matching of colors. Children may also use color to depict emotions that are important to honor and that fulfill the need to experiment between the inner world of thoughts and feelings and the outer world of reality. "It is a means to discover both the self and the world, and to establish a relation between the two." Elinor Ulman⁹

Children's sensitivity to nature is seen in their need to collect articles like stones, shells, or other artifacts from nature, and this

inherent quality can be used in art. Children can be asked to bring in their collections, share their ideas and views about why or where they collected specific items, and to look at their design, color, and shape. This, once again, reinforces the need of children to understand their environment. In one of my classes that had difficulty with drawing, I brought in sand, shells, rocks, and other materials and asked the children to use them along with paint to create an underwater world. The students became excited and involved, while overcoming the feelings of not being able to draw.

The role of art at this stage is to foster the youngsters' greater independence and bolster self-esteem through expressing thoughts and concerns about themselves as well as their environment. Group work should be encouraged, as cooperative endeavors help to establish a sense of self and individual growth. Skills and techniques can be introduced as needed, rather than being taught all at one time. As much as possible, teachers should refrain from drawing on the black board and asking children to mirror their images; instead teachers should encourage children to draw their own images after looking around, researching, and coming up with different solutions.

In our educational system, focused as it is on verbal and written work with emphasis on facts and figures (left-brain activity), art provides the child an opportunity to experiment, investigate, and create (right-brain activity). Most often if, at this stage, children are not encouraged to experiment and try out their ideas, they lose interest in the creative process and feel more comfortable with known and factual material. Self-generated cartooning and animation can bring out ones creativity. However, merely copying cartoons creates a feeling of compliance in the familiar and already popular image. While teaching art, it is extremely important to have an open mind and to let the products evolve rather than have a fixed product/outcome in mind.

An art program should stimulate the senses, promote expression of thoughts and feelings, and provide a framework to develop basic drawing and perceptual skills while fostering the need to create and experiment. A balance between crafts and arts, with an exposure to various art

mediums, styles, and applications of the visual processes, is important to keep alive the creator in each child (Figure 3-21). Exposing children to various art forms and providing an opportunity to learn from other artists will promote an interest in the arts.



Figure 3-21 Picture of three-dimensional artwork (mask, puppets, and painted stone)

A good art program may not make children artists any more than learning math will make them mathematicians. However, they will develop sensitivity to whatever work they do, helping them to creatively solve problems they may face in their day-to-day life. Albert Einstein, who also had a great appreciation for art, said that the formulation of a problem is often more essential than its solution, which may be merely a matter of mathematical or experimental skill. Raising new questions and new possibilities, and to regard old questions from a new angle requires creative imagination.

Art Education Goals:

To develop

1. Visual awareness
2. Tactile experiences
3. Cooperative ventures
4. Emotional involvement

5. Conscious body actions
6. Imaginative thinking
7. Art appreciation
8. Understanding of form, space and color

Art Activities:

Art products at this stage can get very detailed since children are now interested in the finer intricacies of things. They have now developed good fine and gross motor coordination, and enjoy experimenting and innovating.

A scene from a favorite book, a three-dimensional project on Egypt or Greece, the solar system or any other topic of relevance, as well as topics such as “national park,” “festival,” or “night scene” can spark much enthusiasm and discussion. Children can be divided into small groups and asked to work on a group mural or on a three-dimensional project. Drawing a mural of people at a temple or people waiting at the bus stop or an interesting scene they witnessed while coming to school could be challenging yet fun. Figure 3-22 illustrates examples of such themes.

Other topics could be design oriented: children could be asked to create their own Rangoli (floor drawing) pattern using only circles or using the Madhubani technique— an Indian folk art to—depict a street scene. Clay projects to create faces and figures as well things like bowls, plates, or a study of fruits can help the child depict the outside world. Flat slab work, with relief or engraved work, can be done to bring out different images.

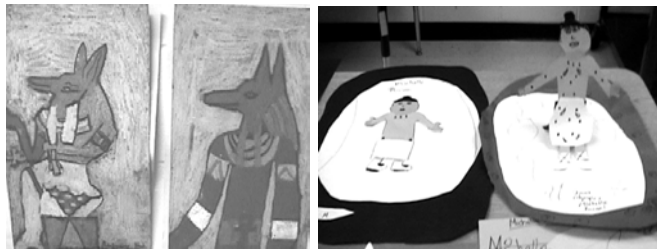


Figure 3-22 Pictures Related to Egypt and Ice-skating

Three-dimensional city scenes or buildings are a challenge to create and need different skills (drawing, painting, cutting, sticking, and organizing). I once asked a group of children in a hospital, who had difficulty interacting with each other, to create a street scene using recycled material. We had to plan the scene, decide what would go on the street, and who would work on which part of the mural; this got the children to work cooperatively on a range of skills and experiences. The children were surprised at the end product that depicted their cooperative work. The process was used for the children to experience the need for boundaries and rules. It also helped the children learn how important it is to work in a cooperative manner, to listen to their peers and adults, and to express their ideas in a manner that others can understand them.

Music is something that most children love. Introduce children to art with music (Figure 3-23). Ask children to listen to a classical instrumental piece (for example, veena or piano) or any other style of music. Then provide them with watercolors or markers to make a picture while listening to the music. Ask them to observe how they feel listening to the music and doing art as well as how the music influenced their artwork.

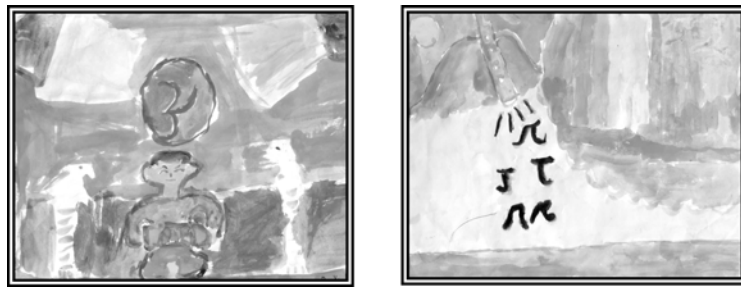


Figure 3-23 Artwork from 9 - 11-year-olds—Painting to Music

What to Expect:

A wide range of innovation and skill in the artwork of the children may be expected. At this stage children learn from one another so group and cooperative work must be encouraged. Children will want their work to look just like that of their friends, and it will be important to

stress that everyone's ideas are unique and important.

Stereotypical images or images that they have experienced drawing or have seen in their environment (like the Indian flag, two mountains and the sun in between, a flower in a pot and such other local images) are commonly drawn by children, and the challenge is to encourage each child to innovate and draw things that may not be what he/she usually thinks of as good art. Children today love to draw cartoons and computer characters. It is good to let them know that these are things they can draw in their free time and that in art class it is important to learn to express themselves in other ways. Copying art is good to develop skill, but imaginative art is important to encourage creativity. Children at this stage begin to feel self-conscious about their product. The teacher will have to help the children not only in the art technique, but also in getting them to work through any frustration they encounter in the process of creating.


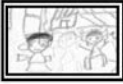


Parent/Teacher's Response:

It is natural to praise what we know and condemn what we do not. It is easier to respond to artwork that has known subject matter and more difficult to react to artwork that is different and complicated. The child has a lot more to say about his/her artistic expressions than we think and benefits most from adults acting as observers and listeners. The first step in our appreciation process, therefore, would be to question children about what they wish to communicate before jumping to conclusions about what their artwork represents and passing judgments on it. Children at this stage may or may not want to share their work in class. It is important to respect this wish to be silent since being judged by their peers may be one of the deterrents to sharing their artwork. I often tell children, I love what they have made, rather than say, "That is beautiful or very good." This provides them with an opportunity to tell me more about their artwork.

In the next page is a summary of the stages of artistic development along with art materials conducive for each age group.

Stages of Artistic Development in Children

(Chart based upon the work of Viktor Lowenfeld and W. Lambert Brittain)

| Developmental Stage | Type of drawing | Color usage | Materials used |
|---|--|-------------------------------|---|
| Scribble stage (Ages 2-4)  | <ul style="list-style-type: none"> Disordered scribble Controlled scribble Named scribble | Not realistic | Chalk, crayons, pencil, poster or finger paint, clay, plasticine |
| Pre-schematic stage (Ages 4-7)  | <ul style="list-style-type: none"> Beginning of human figures Scattered drawings | Not realistic | Chalk, crayon, pencil, paints, clay, plasticine, 3-dimensional material, recyclable material, collage material (magazines, yarn, newspaper etc..) |
| Schematic stage (Ages 7-9)  | <ul style="list-style-type: none"> Schema of human figures Sequential drawing | Not realistic or Realistic | Chalk, crayon, pencil, colored pencils, paints, water color paints, oil pastels, clay, 3-d material recyclable material, collage material (magazines, yarn, newspaper etc..) |
| Realistic stage (Ages 9 - 12)  | <ul style="list-style-type: none"> Organized drawings Group work Product becomes important Ability to understand abstract concepts | Realistic, Shading and detail | Different kinds of drawing pencils, charcoal, colored pencils, water color, poster paint, chalk or oil pastels, crayons, clay, three-dimensional material, recyclable material, collage material, printing, larger artwork and group projects |

4

Art Therapy

(Co-authored by Heidi Bardot, MA, ATR-BC)

“The purpose of art is to lay bare the questions which have been hidden by the answers.”

~ James Baldwin

Why Art is Important

Art is all around us and has become a part of our everyday life. Images produced for entertainment, business, and religion, even the cover of this book, were created by an artist to express an idea or convey an emotion. These artists all have one thing in common; they enter into a process that taps into their creativity, and while they may struggle to express what their mind is imagining, the process and end result are enjoyable and perhaps even healing. As Malchiodi¹⁰ remarks, “Art chronicles and conveys a wide range of emotions, from profound joy to the deepest sorrow, from triumph to trauma. In this sense, art has served as a way of understanding, making sense, and clarifying inner experiences without words.”

Art has existed since the time we started to communicate. Cave paintings, masks, sand paintings, temple and church sculpture and paintings, and other visual art forms used by early civilizations prove that humans have always been pulled to use the visual medium to communicate emotions. People have expressed their joys and sorrows in many artistic ways through their rituals and ceremonies while whole civilizations have demonstrated their achievements in artistic monuments such as the Ashoka pillars, the Arc de Triomphe in Paris, and the Pyramids of Egypt. The Taj Mahal, for example, was an expression of Shah Jahan’s love for his wife; the rangolis express the happiness of an occasion; the masks of Kerala dancers capture various

human emotions, while Rabari women quilting together express the feeling of oneness.



Figure 4.1 Rabari women stitching together

However, in these early civilizations, art was seen not only as an expressive form, but as a healing one as well. The Egyptians painted images of the afterlife on tombs of loved ones to ensure that they would be taken care of in the Land of the Dead—this helped bereaved families process their loss. In Ethiopia, doctors created artwork in the form of healing scrolls, which was considered “powerful medicine” for the ill. In Tibet, monks create mandalas (circle drawings) to heal the nature of the world as well as individual illnesses. Native Americans create sand paintings. In India, women decorate their walls or draw kolams (floor drawings) at the door steps; this creates a sense of peace and beauty which helps start the day on a positive note. So mankind has always known the connection of art with mind, body, and soul. Art is experienced at three levels; the mind is engaged in the creation or viewing of an image; the body is called upon to act while creating and to respond while viewing art—have you ever felt drawn to a painting or wanted to reach out and touch a sculpture?—and the creation and viewing of art calls to the soul: whether through the healing aspects of expressing oneself or when one’s soul communicates with something beautiful or moving.

Birth of Art Therapy

By the end of the 19th century the psychological world had begun to connect the creation of art with the healing of mind, body, and soul. In the field of psychology at this time, the psychoanalytic psychology of Freud and Jung recognized the value of using art with clients for diagnosis and therapy. While Freud focused on dream interpretation and the visual images of fantasy, Jung used art and symbols to analyze the human psyche, studying Indian, Chinese, and Japanese philosophies to understand ways in which different cultures have tried to comprehend themselves and their universe in the form of universal archetypes.

Around this time the European art world began moving away from representational art (religious, landscape, and still life) towards self-expression and individualism as seen in the works of Expressionists (Monet, Manet), Surrealists (Dali, DeChirico), and other art movements. Artists began to express more emotion in their art through their use of color and texture of paints. They also began to record their personal thoughts or imaginings and reflected on social or political issues in their artwork.

Jean Dubuffet initiated another movement in the art world where art was created by psychiatric patients expressing the depths of their emotions and struggles. It was titled *L'Art Brut* because it was considered “ugly art” compared to the beautiful landscapes, still lifes, and portraits that were popular at the time. Through creating art, patients were able to communicate their confusing emotions as well as their interludes of calm; perhaps it helped them forget the symptoms of their illness. Picasso and Chagall would frequently access *L'Art Brut*, children’s art, and tribal art (African and Asian) as inspiration for their own work. The fields of art and psychology became inextricably intertwined.

Throughout this period, the world was also going through the chaos of World Wars I and II. Soldiers were dealing with trauma associated with combat, families were displaced and experiencing loss, and nations were in upheaval. Again, psychiatrists and artists recognized a

connection between the mind, body, and spirit as patients, soldiers, veterans, and prisoners were spontaneously creating art as a form of healing, expression, and survival. The move toward more personal expression of one's thoughts and ideas through art, combined with the changes in the field of psychology and the climate of the world at that time, fostered the evolution of art as a form of therapy. Art therapy, though having been in existence since the beginning of mankind, was formally born.

Art and its therapeutic benefits were recognized in several European countries by psychoanalysts, psychologists, and artists. In England, artists Adrian Hill and Edward Adamson pioneered the art therapy movement. In the United States, pioneers in the field included Margaret Naumburg, Edith Kramer, Elinor Ulman, and Hanna Kwiatkowska. They worked with different kinds of populations (children, adolescents, adults, and geriatrics) and through their writings and teachings helped formulate the various approaches to art in therapy.

The American Art Therapy Association (AATA) was established in 1969, and in the 1970s several universities developed master's level programs in art therapy. Artists and therapists who had recognized a potential in art as a tool in therapy now were able to validate their work through research, share their experiences, and learn from their combined knowledge. There are currently more than 5,000 members in the AATA and over 50 accredited Master of Arts programs in the United States to train art therapists. There are several programs in Art Therapy in Europe while new programs are being established in several countries in Asia.

Approach to Art Therapy

Art therapy is the overlapping of three distinctive fields of study—art, art education, and psychology (Figure, 4-2). As Cathy Malchiodi states, “The visual expressions, creative process, human development, behavior, personality, and mental health, among others, are important to the definition and scope of art therapy.”¹¹

There are two different approaches to art therapy: the art

psychotherapy approach and the art as therapy approach. Art can also be used as a diagnostic tool as part of the therapeutic process.

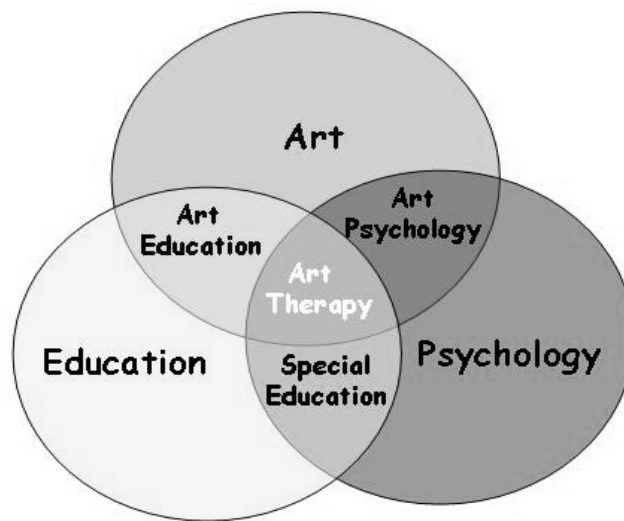


Figure 4-2 ART+PSYCHOLOGY+ART EDUCATION=ART THERAPY

The first approach, art psychotherapy, is one in which art is a means of symbolic communication. The emphasis is on exploring the meaning of the product—the drawing, painting, or other art form—where the images are used as a tool to facilitate communication on issues, emotions, and conflicts. The images enable the artist and the therapist to engage in a dialogue that facilitates new understanding and insights. These insights then lead to a better understanding of the artist's problems, feelings, and behaviors. The therapist facilitates healing in this process by guiding the client to explore and understand what his unconscious may be attempting to communicate to him through his artwork. Without the therapist to engage in this process, the deeper meaning of the art may be lost.

An example of how art is used as a tool in therapy (art psychotherapy) is illustrated in this case study. Once, while in an art therapy session, a seven-year-old girl had made a picture of a fish tank with a family of fish. In order to be able to understand the child and her thought process through the medium of art, the art therapist asked the child to

tell her about the family of fish. The child stated that the father fish was leaving the mother and baby fish, and that the baby fish were now scared that they would not have a place to live. The therapist and the child then discussed these feelings and symbolically talked about how the fish could survive these difficult times. Later, on checking with the social worker, the art therapist found out that the parents of the child were going through a divorce. The art process helped the child symbolically communicate her thoughts and feelings. The dialogue with the therapist provided the child an opportunity to talk about things that otherwise may have been difficult to address.

The second approach, art as therapy, views the creative process of art making as healing. In other words, emphasis is placed on the therapeutic value to the artist in the process of creating. The art therapist facilitates this process by assisting the person in choosing art materials that respond to their needs and by supporting them in the process of producing successful products. Without the art therapist's help, children may choose art materials that frustrate them in achieving their goal, cause their negative behavior to escalate, and retard growth and healing.

The art-as-therapy approach is most similar to art education. However, while art education's goal is to teach how to create a piece of art, art-as-therapy focuses upon the healing aspects of creating art; the end result is important in so far as it achieves what the person wants in terms of self-fulfillment and self-awareness.

For example, in the art-as-therapy approach, the person is given choices and then guided according to what the therapist is working on with the child. If the goal is to increase self-esteem of the child then the art therapist may want the child to make a product that he/she feels proud of. But if the goal is reducing hyperactive behavior and increasing concentration, then the focus of the art therapist may not be on the product but more on the process of art making as in kneading the clay and manipulating it to make various objects of interest to the child.

Most art therapists use a combination of art as therapy and art psychotherapy depending on the situation and clientele they are working with. Some therapists may emphasize one approach over another depending on their own philosophy and the artist's needs and goals in art therapy. However, both approaches are therapeutic and healing.

Art can also be used as a diagnostic tool in therapy. Careful evaluation of what the person expresses about the image, along with the image itself, provides the art therapist with insight into how the person may be feeling or what issues the person is battling with. Intensive training in art therapy as well as exposure to cultural nuances is important when using art as a diagnostic tool. There are also many standardized evaluation procedures used by art therapists as diagnostic tools.

Art for Healing

So what in the process of creating art is so healing? It is the belief that there is an inherent need in humans to create. We are first fascinated by the materials—the rich colors, the textures, the feel of the paint, clay, or pastel in our fingers. We are naturally drawn to create flat, two-dimensional images, thicker paint or layered tissue paper creations, or three-dimensional sculptures. Our unconscious tells us what colors we need to work with, our body tells us what feeling we want to have at our fingertips, and our mind tells us what we need to create.

We then begin to create and the process can fill us with pleasure, draw us inward, block out distractions, and access an area of our self that cannot be expressed in words. We can express anger, sadness, frustration, happiness, joy, a particular experience, a fear, a wish, or a dream—all can be possible. When we have finished art making and take a step back, we have a record of where we have been and what we have experienced. The emotion we have expressed is no longer locked within, the problem we are dealing with may not seem so overwhelming, and the dream we have wished for is shared with others. Through this process we

have utilized soothing or exciting materials, we have expressed our deepest thoughts, and we are seen and heard. All these intense emotions are expressed in a contained and non-threatening manner.

Differences between Art Education and Art Therapy

In an art therapy session we draw or paint, just as in an art class, but the primary purpose is different. In an art class the purpose is to learn a particular skill and find expression through the development of that skill; in art therapy the focus is on our inner experiences—feelings, perceptions, and imagination. Some learning of art skills and techniques does take place, but the emphasis is on developing and expressing images that come from within the person rather than copying those from the outside world. There is always an overlap of these two modalities. But in art education, the goal is to learn and appreciate art and the skills associated with it; in art therapy, the goal is to learn and discover about the self, understand and communicate one's own psychological processes through the process of art making. A fine line divides art education and art therapy, for in both learning and healing can happen at the same time, no matter what the primary goal is. Creativity is an important part of both art education and art therapy, for it is the creative process that helps us think beyond the present situation and find solutions that we may not have thought of before.

Interpreting Images – What does one do with these interpretations?

Very often people think that interpreting artwork is straightforward and direct. Some think that art therapy is describing and interpreting what is going on, just like reading someone's palm or reading someone's mind. Some people have asked art therapists to look at artwork and tell them what it means. Art therapy is not projective like a psychological test where certain responses could establish certain conclusions. It is far more complex since there are many more variables. A teacher once asked an art therapist about a three-year-old

child who drew only with black crayon. She asked if the child was depressed or had some other problem. Another teacher wanted to know what teachers could do if they found children drawing something very different or unusual for that particular age group. These are questions that make us think about the meaning of the images expressed and how we could respond in a positive, healing manner.

Yet, it is true that certain images could be a symbolic representation of a particular emotion or thought or it could be a personal symbol. Thus, a holistic approach to interpreting the image must be taken. In the case of the child who only chose to draw with black, the teacher should look for other indicators to see if he/she is depressed or ask the child directly about his/her choice of the color. Once, a child who had been drawing with only brown crayon was asked by her concerned mother about this choice; the child said that by the time the bowl of crayons came to her in class, the only color left was brown! In another instance, a child had drawn a fully black house with red windows (Figure 4-3) in response to the theme "My Dream House." This drawing was different from all the other dream house pictures in the particular group of children. The art therapist conducting this art activity had no time to explore the meaning of this image with the child at that particular time. Later, the art therapist came to find out that there was some violence in the house and two months later the mother was killed. Here the image seems to be screaming out for help (the dark house with red windows seems to suggest something other than a dream), while the words "beware of dog" suggests that one must keep away from the house. Here the image had meaning that the child may not have been able to articulate.

Children may or may not have answers to all our questions, but it is still worthwhile to inquire about the child's point of view. The art image, the process, and the artist's response are more reliable means of understanding that person than our own projections of what the image might mean. For when we look at art, we are looking through the lens of our own experiences.

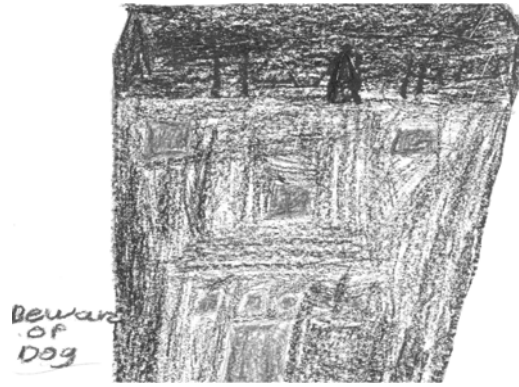


Figure 4-3 “Dream House in black with red windows” (see color page)

Where and with whom can art therapists work?

As more art therapists were trained, they began to see how art can be used for various kinds of disabilities and illnesses. Now art therapy is not only used with mentally ill adults and children, but for people who are medically ill, terminally ill, behaviorally or physically challenged, developmentally delayed, traumatized, abused, incarcerated, or dealing with a loss or change in life, as well as the elderly and persons living with Alzheimer’s or dementia.

Art therapy can be used with people of all ages and in many settings, such as schools, community centers, psychiatric facilities, shelters, jails, hospices, hospitals, and open art studios. Art therapy was particularly helpful after the September 11, 2001, crisis in the United States and the tsunami disasters in Asia as an immediate and vital healing tool in the communication recovery process for those affected by these disasters.

For example, Heidi Bardot, a fellow art therapist, was working with a young girl after the September 11, 2001, disaster in New York, USA, where two planes crashed into the World Trade Center buildings. After the traumatic event the girl felt the need to redefine her sense of security. She created an image with a circle in the center and everything that made her feel safe (family, police, friends) on the inside and everything that made her feel unsafe (the World Trade Center towers, terrorists, guns) on the outside. The actual process of creating this

image allowed her to feel a sense of control that she might not have felt otherwise. This example (Figure 4-4) demonstrates how the creative process of art can be used to work through emotional turmoil.



Figure 4-4 "After the trauma"

The social service department of the National Institute of Mental Health and Neuro Sciences, Bangalore (NIMHANS), used art, drama, play, and writing to help children work through the trauma they had experienced after the Gujarat riots and tsunami. They found that taking the children through these activities helped them not only to express their feelings but also to come up with ways to look at the future. Art gave the children opportunities to express their feelings about the disaster, look at the impact it had on their lives, process the things they lost in the disaster, and look to the future. The themes, images, and rendering of the pictures are a testimony to their thoughts and feelings. The color used in the drawings after the Gujarat riots are predominantly red while the tsunami drawings have more blue.

Training of Art Therapists

At present, Art Therapy training in the United States of America, Europe, or Australia involves a two- or three-year Master of Arts (M.A.) program to understand both the psychological and the artistic foundations of art therapy. They need to have a thorough understanding of psychological theories, counselling processes, developmental stages,

and psychopathology. Art therapists must be familiar with assessment and diagnostic procedures as well as the research in their field, and the dynamics of child, adolescent, marital, family, group, and multicultural counseling.

As artists, art therapists must also have in-depth knowledge of drawing, painting, and sculpture, and the numerous uses and limitations of the various methods they use and the emotional responses these media evoke. Additionally, art therapists must be comfortable expressing their thoughts and ideas through art—to be able to pull from the depths of their own experiences affecting their minds and bodies.

Finally, art therapists must have practical experience working with clients with a range of issues and from various backgrounds. Most student art therapists are required to have experience with children, adolescents, and adults in psychiatric clinical settings as well as in community art studio settings.

The concept of art as healing is not new. The connection of mind, body, and spirit has been acknowledged for many centuries. The practice of yoga, meditation, and visual imagery was well known to our own ancestors. Today, art therapy has become a profession of its own. Along with other creative arts therapies like music, drama, or dance, the potential within the art processes has now been recognized. In essence, as Malchiodi states, “It seems that humankind has come full circle in its realization that art making is an important means of expressing mind, body, and soul, and that it is intimately connected to health and well-being.”¹²

Even though art therapy in its fullest practice should be provided by someone with particular training, there are a number of therapeutic activities that a thoughtful teacher, parent, or counselor can encourage. To that end, here are some suggestions on how to get started when using art as a form of therapy.¹³

Basic Art Materials Needed

Something to Draw With:

- Pencils—soft drawing pencils, colored pencils, and erasers
- Crayons—wax or oil based
- Markers—thin and thick
- Chalk—thin and thick
- Pastels—oil and chalk

Something to Paint With:

- Watercolors
- Tempera—liquid, tempera markers, and cakes, or poster paints
- Finger-paint (need glossy paper)—can be made by mixing powdered paint and flour paste
- Acrylics (can be used on sturdy paper, cardboard, or canvas)
- Brushes—small, medium, large; flat and tipped (short-handled are fine)

Something to Model With:

- Plasticine—oil-base clay
- Water-base clay—earth and grey
- Other clays—various commercially made clays
- Dough—chapathi dough made with maida or all-purpose flour

Something to Construct With:

- For 2-dimensional construction: Collage papers of different sizes, magazines, magazine pictures, colored paper, crepe paper, gift-wrapping paper
- For 3-dimensional construction: Popsicle sticks, wood scraps, soldering wire, pipe cleaners, yarn, other craft items, glitter, cotton, cloth, etc.

Surfaces to Work On:

- Cardboard, papers—white, colored, different thicknesses and sizes

Things to Attach With:

- Gum, glue sticks, sticking tapes of various sorts, staples, boiled rice, raisin glue (available in local hardware stores), white glue (Fevicol or Fevicryl)

Tools:

- Scissors—child-safe scissors, small and large scissors, clay tools (can substitute dull butter knife), thin and thick wooden sticks, metal wire or twine to cut clay, sponges or rags, rulers/scales of various sizes. When working in environments where safety of the participants is a concern, the facilitator must keep sharp tools away from participants at risk of hurting themselves or others.

Importance of Quality

If the materials are not of good quality, children will get frustrated and give up on their art expressions. For example, if the paper absorbs all the water when painting with watercolors and the colors do not show up, then children will not get the effect they would like. Paper should be 60 lb. or higher.

Good drawing materials are better than fancy ones since the fancy drawing tools can be distracting and may not necessarily be fulfilling.

Importance of Choice

Offer at least two sizes/colors of paper or two drawing materials, unless you are involved in research.

If possible, allow choice in working place too. One can use tables, floor, easel, or something that is acceptable for the given situation or environment. I have used old doors to paint on and create murals.

Process of Art Therapy

Below is an outline of the aspects that are important in understanding what is involved in a typical art therapy session.

Observing—Facilitating—Discussing

Observing

“When in doubt about what to do observe and support the creative process.” Judith Rubin

Watch the behavior of the child—it will tell you whether the child is calm and relaxed or becoming agitated and anxious. If the child is anxious or frustrated find out if this behavior relates to the topic of the drawing he/she is creating, or the materials he/she is working with, or other issues that are not being addressed. If the topic is at fault, discussing the art can help the child to explore his/her feelings about it (see below for example). If the anxiety is related to the materials, then the art therapist should step in and assist the child to find better-suited materials. If it is an undetermined cause, then perhaps the issue can be uncovered through a discussion of the artwork.

Example: Heidi Bardot was working with a five-year-old boy who decided upon finger paints and began to paint his father. However, as his anger about his father abandoning his family rose, the finger paints became too regressive, meaning that the act of squishing soft paint between his fingers and spreading it on paper caused him to begin to act as if he were much younger. Materials such as finger paint and clay can bring on this regressive behavior, and must be used with caution with certain children. Because of the nature of the finger paint, he was not able to control his behavior. Had he been allowed to continue, his behavior would have escalated to perhaps throwing the paint on the wall and smearing it onto himself. Instead, she asked him to wash up and start again with a new material such as markers or pencils that are more easily contained because they do not smear. The art therapist’s role here was to recognize what was causing the behavior, and rather than reprimanding him for the out of control behavior, she was able to

redirect and help him find a more controlled and acceptable way to express his feelings. When the cause for a child's anger is not known, his/her behavior could indicate that something is bothering him/her. Perhaps we can determine the cause through what is portrayed in his/her artwork or by talking to the child or his/her parents.

Look at the sequence in which things are created—this will indicate how the child is thinking, the method the child uses to create the artwork, and whether something happened during the session to cause a change within the child.

Example: While drawing Figure 4-5, the child had started with a picture of a cake to depict a happy event. As the child continued to draw, the picture changed to a scene of people fighting, and it is apparent that during the process of drawing, several other emotions surfaced in the child and changed the intent of the picture.



Figure 4-5 "What makes me happy?"

Example: Heidi Bardot worked with a twelve-year-old girl who was having difficulty at home and at school because of her negative behavior. Heidi suggested that she draw what she felt like at that very moment. The girl began to draw a picture of a princess in her castle (Figure 4-6). As the drawing progressed, though, she commented that it had started to rain and began to pound the paint tube to show raindrops on the paper. She

then added two people on the ground in the rain. Because of the change in her behavior and the resultant “pounding rain,” Heidi recognized that her emotions had changed and asked about the princess and the two people below. The little girl said that she was trapped in the castle and her parents were running in opposite directions and no one was coming to save her from the thunderstorm. This process allowed this girl to express safely the feelings she was having as a result of her parents’ traumatic divorce. When this information was shared with the parents they were able to understand the effects of their divorce on the child and were able to support their child through the divorce process, recognizing her need to feel safe.



Figure 4-6 “In the rain”

Keep track of associated spontaneous verbalizations—Because of the relaxing quality of creating art, children, even the quietest, tend to let their defenses down and begin to talk. Children will often talk about topics that are similar to or paradoxically different from the picture they are drawing. At times, the image as they perceive it is very different from what we assume the image to mean. It is important to listen to everything they say, as you never know what might hold the clue to what is going on in their minds or in their artwork.

Example: A child painting a beach picture talked about missing her mother. The image of the beach scene brought about feelings that the

child might otherwise not have known how to express. In Figure 4-7, a four-year-old said that she had drawn a box of chocolates for me. I would have never guessed that the image she had scribbled was a box of chocolates or that she would use her art to give me a gift!

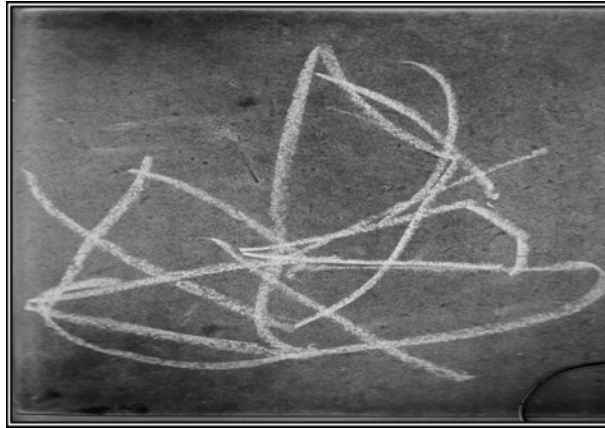


Figure 4-7 "A box of chocolates"

Have a dialogue with the child as long as it does not interrupt the creative process. Talk about issues that they may not feel comfortable talking about directly. Because art therapy usually provides a safe, non-threatening environment for children to explore different art materials and to draw, paint, or sculpt their topic of choice, they are more open to talking. Because they do not have to look directly at the therapist or teacher (a frightening thing even for an adult discussing an upsetting event), the children can continue to focus on their artwork and thereby talk more comfortably about problems they may be having.

Example: Figure 4-8 was created by a six-year-old girl. She made this doll out of yarn, and while we worked together she talked about her baby brother and how she did not like him. As we talked about the baby brother and why she did not like him she made another doll for herself that she could love. Thus, the art process not only helped her make something for herself but also share some negative feelings towards her brother that might be impossible to discuss if someone had asked her directly.

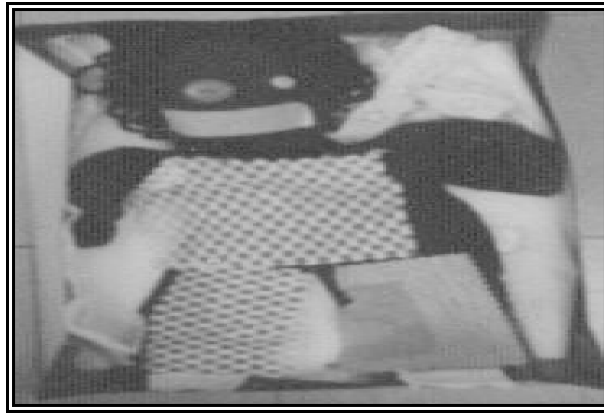


Figure 4-8 "Doll"

Example: Heidi Bardot worked with another eight-year-old girl whose mother was dying of cancer. She had been unable to talk about her feelings in previous sessions. However, when offered finger paints she began to create inkblots, painting half the paper and then folding it. This created an image of a ribcage with a heart in the center (Figure 4-9). As Heidi discussed the image, the child thought that the image looked like lungs and reminded her of mother's lung cancer. She was then able to discuss how difficult it was for her to see her mother in pain and the fear she faced of losing her.



Figure 4-9 "Rib Cage" (see color page for color)

Facilitation

Provide a helping hand—Part of the therapeutic process is helping the child with materials, holding the paper, taping, or otherwise providing practical support without interfering. While doing this, it is important to also observe.

Example: A child was making clay projects and I helped the child with joining the various pieces together. Since we were working on building self-esteem and trust, it was important for me to provide this support so that the child could feel a sense of accomplishment rather than frustration. While I worked with him, I also listened to what he was saying and observed how he was working.

Again, if the task is difficult or dangerous (e.g., cutting or using sharp tools), then it makes sense to assist the child, as the goal is to encourage success, increase self-esteem, and promote trust. You can also demonstrate to the child how you deal with frustrating situations, like when the glue doesn't stick or the paint spills, by teaching him/her how to add more glue and hold it tightly so that it has time to dry or showing him/her that even when the paint spills, you can create new shapes by mistake. These examples demonstrate that mistakes are sometimes opportunities for "happy accidents!"

Example: Heidi Bardot worked with a five-year-old boy who was working with blue paint, but when reaching for a new brush ended up spilling yellow paint on his paper. He was extremely upset; however when Heidi asked him, "Hmm, I wonder if we can make something out of this yellow shape on the paper. What does it look like to you?" Redirected from his frustration, he reluctantly looked at the new image and then eagerly exclaimed, "It looks like a car!" (Figure 4-10).

Reflect on what the child is doing—The process of telling the child what he/she is doing will help the child get an insight into his/her actions and also provides valuable feedback.

Example: If a child is using too much glue/gum, you do not have to let the child get carried away or scold the child for the excessive use of glue/gum. Rather, reflect on the child's actions and guide him/her into using the appropriate amount. You may say, "It seems you like the feel



Figure 4-10 "Car"

of the glue and have used a lot of it. Do you think you need this amount of glue?" This will help the child feel that you understand his/her action and give him/her an opportunity to both review his/her actions and take responsibility for them. In another instance, when a child was pounding clay and seemed angry, I made the observation that it must take a lot of energy to pound the clay in this manner. This then led us to talking about what people do when they are angry. As the child spoke and worked with the clay, he not only verbalized his feelings but also worked it through by pounding and kneading the clay. Finally, he was able to direct his energy and create a house.

Be a role model—Many children love to imitate. So if the child is not able to take your instructions directly, become a role model by working along with the child. The child will learn from what you are doing.

Example: Once, while working with a depressed child who said that he could not draw anything, I engaged the child in a joint drawing exercise. For every line I drew, he added on to it. In this way we created a picture. He loved this "game" as he called it, and in the next session he wanted to play it again. As we drew together, copied each other's images or added to them, we developed an unspoken means of communication. Soon he began to draw on his own and wanted me to copy him!

Example: When Heidi Bardot notices that children are unwilling to talk or participate in a session, she suggests getting out the art materials and then draws an image of them as they hide under the table or cross their arms stubbornly. They slowly become interested as they realize that she is drawing them (what little child wouldn't be excited about that!) and inevitably choose to participate in the art session. It is not necessary to draw a perfect portrait; it is sufficient to paint the clothes the right color and with appropriate positioning; and the child will probably recognize him/herself. In the example, Figure 4-11, this nine-year-old boy didn't want to participate in the art, so Heidi began to draw him hunched over with his arms crossed. As she drew, he sneaked peeks to see what she was doing. By the end of the drawing, he was instructing her on how she should draw his hair. Heidi had effectively engaged him in the process of art. She then added the sparks of energy coming from his head and stated, "I know you have all sorts of interesting ideas in your head and I would like to be able to see them in your artwork." The next day the boy participated in the art session.



Figure 4-11 "Portrait"

Discussion

Art therapy involves the visual as well as the verbal means of communication. It is important to ask questions that are not intrusive to the art making process and do not have only a yes and no answer. Ask open-ended questions like, “Could you tell me something about your picture?” or “If you were in this picture, where would you place yourself?” The open-ended question lets the child tell you about the picture or the story behind the picture or any other pertinent information. Each child is different, so if one method does not work, try another. Some children love to talk about their artwork while others prefer not to. Accept where the child is for that moment and do not assume anything, as each child will have a specific meaning for his/her own artwork.

Example: Heidi Bardot was working with a child in a school setting, specifically addressing his issues of anger. He frequently had outbursts that would disrupt the classroom and cause him to be placed in “timeout.” He began working with clay and fashioned something that looked like a volcano (Figure 4-12). Heidi assumed he was creating his expression of anger and how it exploded. However, when she asked him about the piece, he said that he was trying to control his anger and placed a small piece of clay on top of the volcano opening. He commented that when he gets angry, he tries to think of ways to help him not explode, like counting to ten, thinking of things that make him happy, or just leaving the situation. If she had not asked him about this piece of artwork, she would not have been able to help him with the strategies that he already was working on.

Hanging up pictures or placing them at a distance for viewing provides a different perspective that helps children observe their creations from afar, sometimes discovering something new about their artwork—something they “accidentally” created or something they now see in their pictures that they didn’t realize while creating or viewing them up close.

Example: While working on a mural together, a group of fifth graders did not realize how they had connected to each other with symbols and

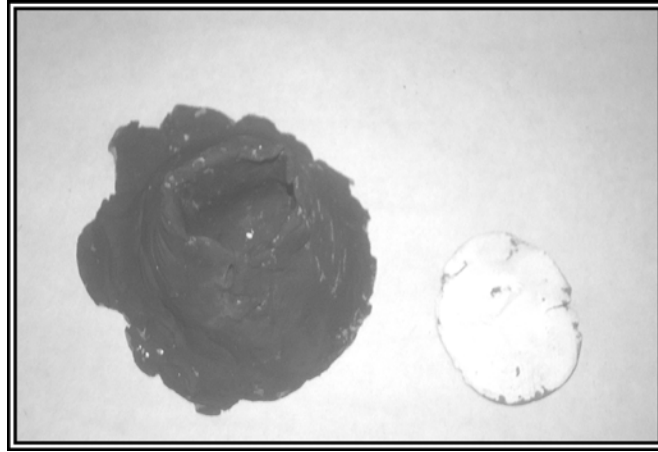


Figure 4-12 "Volcano"

colors until they stepped back to observe what they had made. Then they noticed that they had chosen colors that complemented the creations of the other children and had been careful in respecting each other's ideas. This led to a group discussion about working together and what we need to be aware of when we work as a team.

Reviewing

Storing each child's creations and then putting them up chronologically after several sessions to observe the changes and discuss the process helps the children visually see what changes they have made and how the therapeutic process is working for them. Looking at the artwork in chronological order gives a sense of how the person has changed, like viewing photographs of the individual's thinking and development. Example: When a child looked at all the art pieces she had created over a span of one year, she was surprised to see the changes in her work. Her first few works were realistic and depicted her feelings of uncertainty at being in a new place, while her later pictures showed her move towards independence and growth. They helped her remember how she felt when she started therapy compared to how she felt at the time when she was reviewing her art. She recounted all the various things she had learned and said, "Art is fun and helps."

It is important to let children choose what they want to keep of the

art they have made. Sometimes clients may not want to keep painful images or be reminded of some of the things they have created. For instance, a child who had been abused did not want to take home the painful pictures created in art therapy. She did not want anyone to see what she had once shared; she was fearful that she might get into trouble or that others might not believe her.

Sharing

Sharing the artwork makes the process of communication in art therapy complete. The children share their thoughts and feelings not only visually, but also verbally. Sometimes the images are “worth a thousand words.” At the same time, the verbal dialogue helps the child and therapist understand the process of art making and the images, and then lends insight into the issues at hand.

In a group setting, participants must be made aware of the responsibility of confidentiality. The art therapist must inform the group about respecting others creations, thoughts, and feelings. When working with children in a group, I usually state that we must respect each other’s artwork and ideas. I also let participants know when they begin that there is no right or wrong in what they draw, paint, or sculpt, and when they are sharing I encourage participants to listen and provide appropriate feedback. If it is a clinical setting, the art therapist could inform the individual or group that he/she is part of a clinical team and will have to share information that is relevant to treatment.

Depending on the nature of work and setting (educational, clinical, or general), art therapists need to be aware not only of their professional responsibilities, but also of their legal obligations regarding confidentiality and other ethical issues (such as reporting of suicidal or homicidal intent).

Storage and Display

Artwork needs to be handled with care—it is an extension of the person. I once placed a delicate clay piece on a table that was then knocked down by another child. This turned out to be a very difficult situation for both: the child who had created the clay piece and the

child who had accidentally knocked it down. It is important to be aware of a child's home circumstances; some are unable to store artwork at home due to space constraints. Allowing such children to have a place to store their art will certainly help.

Things to Look for During the Art Making Process¹⁴

General

- Person's response to task
- Use of space in artwork
- Sequence of items/parts drawn
- Associated spontaneous verbalizations
- Body language

Formal Elements

- Organization of images, placement of image on page
- Intensity of color
- Quality of line and form

Content

- Omissions, e.g., omission of mouth on face
- Inclusions, e.g., tree knots on a tree
- Exaggerations, e.g., large ears on a face
- Relative sizes e.g., father figure is very large in a family picture
- *Caution: Art diagnosis based on just one clue is not reliable! Look instead for themes and issues that may continue over time.*

Understand

- Use art to get to know a person, not to diagnose him/her.
- Helping a person to use art to know him/herself is valuable and once learned can be used throughout his/her life.



Working Together—A Healing Process



Figure 3.11 Emotional uses of colors (Chapter 3)

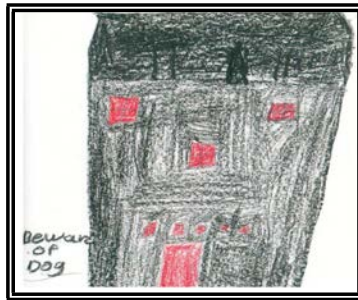


Figure 4.3 Dream house (Chapter 4)



Figure 4.9 Rib cage (Chapter 4)



Figure 4.11 Portrait (Chapter 4)

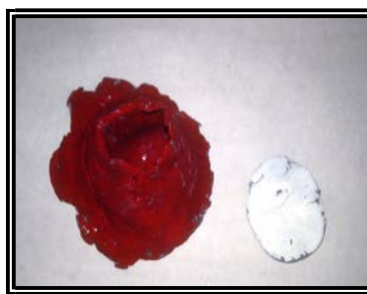
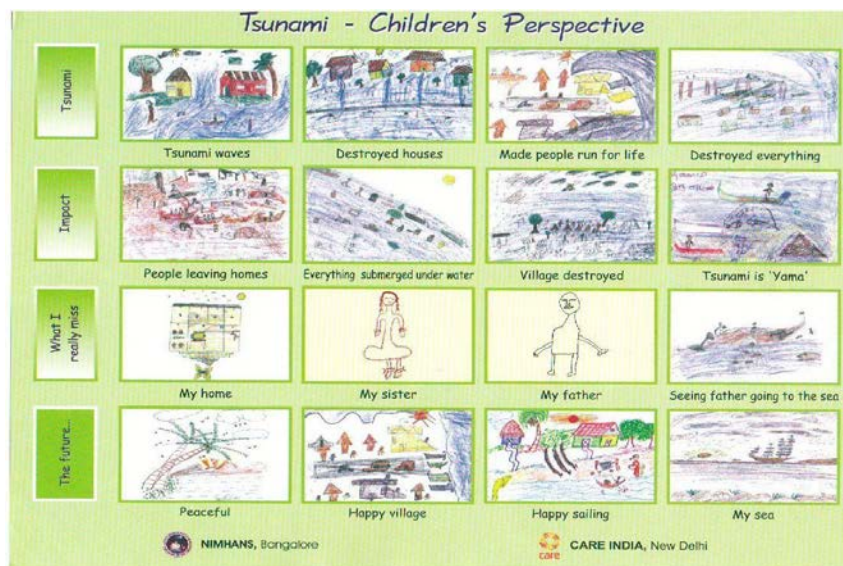
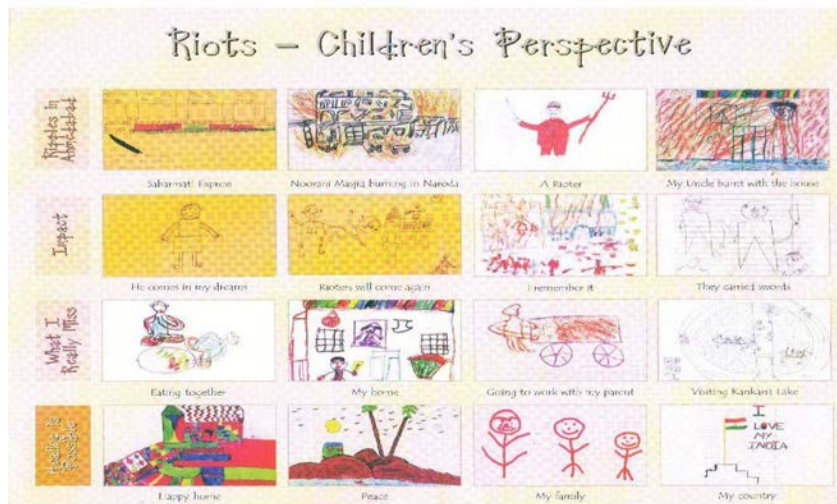


Figure 4.12 Volcano (Chapter4)



Figures 4.13 and 4.14 Pictures from Gujarat riots and tsunami collected by National Institute of Mental Health – Bangalore, India (Chapter 4)

5

Organizing Your Art Class

Creating an Art Environment

The first step in art making is the setting up of an environment that is conducive to creating, though an art studio or a designated place are not necessary. Makeshift areas that are easy to clean are ideal for creating art. Most dining room tables or classrooms, hallways, or other open spaces can be easily converted into art studios. On pleasant days, working outside on a table or on the ground is a lot of fun. A long smooth surface capable of being expanded to create additional work area is desirable. Ideally, the area should have good lighting and be free from distractions or clutter. A sink nearby would be an added advantage when paint, clay, or papier-mâché is used.



Figure 5-1 Working together

In Indian schools where there are many children in a classroom and very limited space within, it would be advisable to divide the class into groups. The teacher will then have better control. One group could be involved with an art activity that does not need much help from the teacher while the other group could work on painting or clay projects that require additional space and the teacher's attention. At one school, I found that the teachers provided written work inside the class for one group while another smaller group of children went outside to paint. In this manner, the teacher could oversee the use of the paints, make sure the children did not get out of control, and help keep spills

and clean-up to a minimum. Structuring a classroom for art will not only help the teacher feel more in control, but also enable the children to enjoy the creative process.

Where and How to Buy and Store Art Supplies

Art supplies may be purchased at most department and general stores, both wholesale and retail, and from hardware and art supply stores. Some may be collected from things we use every day. I once used clay from a construction site and discarded plaster moulds from a ceramic shop as art supplies. Old cardboard boxes, paper, greeting cards, magazines, etc., are also useful for creating. Most of the art supplies used in crafts in India



are inexpensive and easily available. The tools used are also simple and basic. In my observations, Indian artisans usually do not waste material, are organized, and use simple tools. They too can be a good source for supplies. I have picked up clay from a potter who made clay pots on the side of the road. He not only kneaded the clay for me, but also made them into fist-size balls so that each child got his/her own ball to work with.

A convenient and accessible storage area for art supplies is necessary. A small kitchen cart/trolley with shelves can be used to transport supplies from one class to another. Shoeboxes or plastic trays provide convenient storage, with used containers, bottles, and cups ideal for storing paint and glue. It is important to make sure that all art supplies are non-toxic and age-appropriate. While working with small children care must be taken to keep sharp instruments and small articles out of reach. It is a good idea to encourage students to collect things such as egg cartons, juice boxes, string, yarn, cereal boxes, rocks, cardboard tubes, and magazines for a project and store them in a “creative” box. This makes them feel involved and excited about what they are going to create.



Figure 5-2 Storage of Art Supplies

Writing down the lesson plan along with samples of the artwork will help with the curriculum planning for the following year and enable the teacher to keep track of ideas used over the years. Some teachers like to save samples of artwork, along with the lesson plan, the accompanying storybook and, at times, even some special art supplies or ideas used for a related project. One teacher used large bags to store all the items needed for individual projects and then placed them in a big box. She even had them categorized by month. This way when she planned her next year's curriculum, she had all the basics she needed to work on a particular project in her bag. She only added or removed items according to the changes she made to the lesson plan.

It is also important to find the most efficient way to store and dry the work; these should be in dry areas out of reach of children. I have tied a cloth string across a room and hung the wet paintings on it, or if it was drippy, placed them on a shelf high enough that children could not reach.

The more organized the teacher is, the less disruptive the creative process is to the ongoing life of the classroom. Having all supplies handy makes it easier for the teacher to help individuals. Once children begin an art project, it is important not to have to stop to search for supplies or to mix paint. As with any other subject, planning and organization makes all the difference in feeling in control and making efficient use of limited time available.

Displaying Artwork

While process is important, it is also important to consider how much of the product to display. To the extent that it shows respect for the artist and allows others to appreciate what is being communicated, displays do have a role to play. Sometimes a title or a little explanation next to the artwork helps. The drawing or painting should be mounted on another paper to look neat and framed. Empty boxes, colored paper, or simple lines around the creations make good frames. It is not necessary to display every art project the children work on, for that can become very difficult for the teacher. Some of the projects can be sent home. Origami boats or houses can be created from the paper with scribble drawings. Chalk work can be displayed for a short time or shared with the class. Providing opportunity for children to discuss their artwork in the class teaches children to communicate verbally about what they have created.

One problem teachers often run into is finding something temporary to hold the art on different wall surfaces. Framed art is great but can get expensive. Easily removable art frames work well; bulletin boards or strips or corkboards work best but have upfront expenses. A string hung across a window or around the class room with clothespins is an inexpensive alternative. A shelf for clay projects is good, but has to be beyond the reach of children, since most projects are fragile and can fall apart easily. Displaying art creations takes time and patience, but the outcome is always a pleasure for others to look at. It also provides an opportunity for children to learn from their peers and makes them feel good about their own creations.

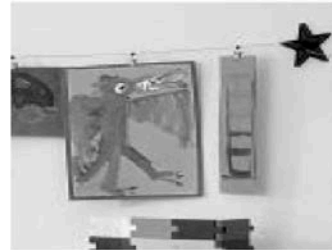


Figure 5-3 Displaying Art

6

Art for Kindergarten

When we think of young children learning and discovering the world around them, it is natural to think of visual communication as an integral part of the learning process. Children learn in different ways—orally, visually, and kinesthetically. Learning takes place through all five senses. At this stage, children absorb all the information around them and find ways to communicate what they learn. While speech is an important means of communication, so is visual media. Through the medium of art, children not only record what they see but also how they feel. The art process helps develop gross and fine motor coordination, spatial relationships, sense of color and form, and above all, self-esteem. Therefore, it is important to develop nonverbal communication along with spoken language. As we have seen earlier, a child goes through various stages in his/her drawing process.

What role should art play in kindergarten?

At the kindergarten stage, the word “art” is used in a broad sense. One of the definitions of the word “art” in Webster’s dictionary is “skill in performance, acquired by experience, study, or observation.” Therefore, the role of art is the development of skill and visual awareness, and to act as a tool to encourage self-expression. There are many different ways this art process can be used in teaching. The foremost goal of teaching at the kindergarten level is to help the children become comfortable with the idea of learning and be well adjusted to their environment. Art is a perfect medium by which this can be achieved. Drawing, painting, clay modeling, pasting, and other such art making related skills offer tremendous potential in the learning process. While the product has an important role in imparting a sense of accomplishment, it is not the ultimate reason for doing art. Art at the kindergarten level not only helps with fine motor and gross motor coordination, but also helps the

children to relax and to communicate their ideas to themselves and to the outside world.

How does the kindergarten teacher use “art” with a kindergartner?

One may think that to do art one needs many different kinds of materials, such as fancy paper and paints, and that the outcome must be beautiful products. This is not true. While the kindergartner or the parent may be impressed by the variety of products, the process of learning stops when the product becomes the focus. If one wants to concentrate on the process, then simple chalk and a black slate or board is the best basic tool. With these, children can not only draw and develop their fine and gross motor coordination, but they can also erase things they do not like, and redraw things they are proud of creating. The drawing process is for the moment and not only for keeps. The black and white contrast offers the child an opportunity to concentrate on the lines and on the idea to be communicated. The ease of handling the media is also an important aspect. Toddlers can hold the chalk comfortably in one hand and a rag cloth or a duster in the other. They can scribble to their heart’s content and then erase what they have created to create once again. Through this process of creating and recreating, children not only develop motor control but also begin to express their ideas. The images may not look like anything an adult would draw; they are similar to the babbling sounds that a baby makes when it begins to talk. The teacher must find at least fifteen minutes in a day to give them free chalk work, and then progress to crayons, paint, pencils, and clay. Here are some activities and ideas that I have found very helpful with this age group. These will also help the child develop the ability to sit and focus on a particular writing related activity.



Figure 6-1 Drawing with Crayons

Toddler (2 to 3): I have used the term “toddler” to represent this age group. Most children are in play school where the focus is social interaction, oral learning, and introduction to the visual world of reading and writing. Many different activities, from music (nursery rhymes, songs, rhythmic music, and instrumental music), story telling, organized and free play, as well as art, are part of the activities. While music, story telling, and talking deal with oral and auditory learning and play with kinesthetic learning, art is an introduction to visual learning. The role of the teacher here is to encourage children to feel comfortable with handling written material as well as expressing their ideas through the visual method that later progresses to writing.

Art Activities:

Chalk work—Drawing on the board, simple line drawings, free drawing, and adult drawings on the board.

Drawing—Scribbling, line drawings, and adult drawings of things that interest the target group.

Painting—Drip painting (paper on the easel or wall), painting an object or product, free painting, crayon and paintwork, and printing with paint and vegetables or other objects.

Clay modeling—Clay (oil-based or play dough) modeling, with demonstrations on how to make balls or other objects. Free play with

clay (oil-based or homemade dough) helps children create what they see and feel in their environment.

Simple craft projects—The craft project must be easy and the teacher will need to work with the child. This will help the child follow directions and have a completed project to take home or display.



Figure 6-2 Working Together

Kindergartners (3 to 6 years): As children gain more control over their gross and fine motor coordination and move from scribbling to various shapes and simple representations of their world, the role of art takes on a new importance. As an integral part of the kindergarten curriculum, art can be combined with writing, reading, music, and play. The more children draw and paint, the more they find avenues to express themselves. The aim, once again, is not to create a finished product every day but to use the process of drawing, painting, and clay modeling as part of the learning process.

Art Activities:

Chalk work—Free chalk work, writing and drawing, line formation, figure drawing, copying from the black board, drawing shapes, number work, and drawing.

Drawing—Spontaneous drawing, coloring with crayons or pencils, theme and story drawing, drawing various animals and objects they see around them, and drawing shapes or people.

Painting—Spontaneous painting, painting images of people, mixing colors (two at a time), theme or story painting, large and small image painting, painting images of things around them, and craft painting.

Clay—Manipulating and playing with clay to make different shapes and objects.



Figure 6-3 "I made this with clay."

7

Creating Lesson Plans

“Every child is an artist. The problem is how to remain an artist once he grows up.”

~Pablo Picasso

A framework to plan an art curriculum for children between the ages of 3 to 12 years is important. Within the framework the format of lesson plans provides teachers with organized activities, and students the freedom with which they can apply new themes and ideas. I have provided sample lesson plans for teachers to use. They provide students an opportunity to learn new skills, practice acquired skills, express their thoughts and feelings, and bring out the creative instincts present in each one of them. The lesson plans are guidelines and may be improved, adapted, and changed to suit the particular environment or population the teacher is working with. I hope they provide teachers with ideas that will help them replace old teaching styles with new methods to teach art—not as just another factual subject but as a learning process that fosters individual expression and creativity. It will be important for teachers not to be solely dependent on these lesson plans but rather to use them to formulate a way to incorporate craft projects and other art related activities into the overall curriculum. For example, the art activity may be a drawing from a story that the children are studying in English class or it may be combined with a social studies project. Teachers would do well to use as much from their own surroundings as possible, and get inspiration from local crafts persons and the materials they use. Sitting together with other teachers can help in cross-curriculum planning. Adapting an art curriculum that fits the school’s overall philosophy works well.

Concepts present in artwork

There are some basic concepts that are communicated through the visual media and are present in most art. These broad concepts are found in artwork produced in all cultures with each art creation focusing on a different concept. When teaching art, the teacher may want to focus on a particular concept to help children experience that aspect of art-making in depth.

Some basic concepts found in art are:¹⁵

- Visual Awareness
- Tactile Experiences
- Emotional Involvement
- Hearing Sounds
- Noticing Smells
- Taste Recalls
- Conscious Body Actions
- Empathy
- Imaginative Thinking
- Cooperative Ventures
- Motion

Figure 7-1 explains each concept and provides examples of art activities that focus on them. An art activity may focus on more than one basic concept.

Figure 7-1. Basic Concepts

| | | |
|--|--|--|
| Basic Concept Visual Awareness | Description Awareness of what one sees. | Discussion When you go to the market what do you see? |
| Art activity <ul style="list-style-type: none"> ▪ Theme drawing, beach scene, my bedroom, etc. ▪ Recall of a particular thing or object—"Door drawing." ▪ Line or contour drawing: drawing with your eyes fixed on the object without looking at the paper. | | |
| Basic Concept Tactile Experiences | Description Awareness of sensory stimulation or tactile experiences. | Discussion Take the children around the playground where they can feel various textures. Ask them to feel various surfaces or recall the texture of a particular thing, e.g., different fruits. |
| Art activity <ul style="list-style-type: none"> ▪ Crayon rubbings on various surfaces. ▪ Drawing a picture and asking the children to think of the texture of the object drawn, e.g., fruits, sand on the beach, making clay pots. ▪ Creating a texture using various materials, e.g., dry brush painting creates a rough surface compared to a wet paintbrush that creates a smooth texture. | | |
| Basic Concept Emotional Involvement | Description The art provides an opportunity for children to express their thoughts and feelings. | Discussion Having a discussion on how one feels about a particular experience. For example, talking about what makes one happy, sad or angry. |
| Art activity <ul style="list-style-type: none"> ❖ Asking children how they feel when it rains—draw yourself in the rain. ❖ Using shapes and colors to make a picture about a special occasion in the family or a trip that they had undertaken. ❖ Making a mask to depict a feeling. | | |
| Basic Concept Hearing Sounds | Description Children can be asked to visualize an auditory experience and then capture it in their art. | Discussion Having them listen to music and then paint or draw. |

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| <p>Art activity</p> <ul style="list-style-type: none"> ■ Playing classical music that is soothing (like flute or Santoor) and then asking the children to describe the various images that come to mind. While the music is on the children paint silently. ■ Asking the children to visualize a park with birds and other sounds. Ask them to describe it and then make a picture. ■ A railway station has many different sounds. This can be also a starting point for many interesting pictures. For instance, children can be asked to close their eyes and visualize a railway station with all the noise of vendors, the train coming in, or the announcements. Once they create a mental picture of this, they can then draw what they visualize. |
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| <p>Basic Concept Noticing Smells</p> | <p>Description Capturing the delight of smells and then beginning to use this as a starting point for the artwork can be a lot of fun for kids.</p> | <p>Discussion Have the children recall the smell of flowers they like, or foods they have found appetizing when they smell them.</p> |
| <p>Art activity</p> <ul style="list-style-type: none"> ❖ Ask the children to draw a picture of a garden with their favorite flowers and smells. ❖ Ask the children to design a kitchen or restaurant that makes the best smelling food. ❖ Let the children smell a wide range of fruits and then pick a fruit to draw or make a pattern using the fruit. | | |
| <p>Basic Concept Taste Recalls</p> | <p>Description Taste is also a wonderful way to stimulate a child's imagination.</p> | <p>Discussion Recalling taste or actually asking children to taste something and then paint, draw, or model with clay. This will help them relate through their experience of taste.</p> |
| <p>Art activity</p> <ul style="list-style-type: none"> ■ Recall various flavors of ice cream and then make a picture of an ice cream parlor or draw a picture of ice creams that they would like to create. ■ Make clay models of a favorite food, fruit, or even a container to serve their favorite dish. | | |

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| Basic Concept Empathy | Description Art is used to help a child express his/her feelings about a particular situation, e.g., Picasso's painting of the war "Guernica" where he expressed his feelings about war. | Discussion Ask children to recall times when they had to understand another person's problem. |
| Art activity <ul style="list-style-type: none"> ▪ Create a gift for a person they love. ▪ Create puppets or masks and use them to demonstrate how the characters can work together on a particular issue. ▪ Provide a situation and ask children to express their feelings using colors and shapes or other images regarding the incident. ▪ Write a story and illustrate it with a picture. | | |
| Basic Concept Conscious Body Action | Description Children love to become aware of their body actions. This helps also in their overall awareness about themselves. | Discussion Recalling body movement can help children learn how to draw human figures in motion |
| Art activity <ul style="list-style-type: none"> ▪ Using clay, children can make models of themselves playing a sport or any other activity. ▪ Using lines and shapes capture various movements and then make a picture that shows a particular motion. For instance, small jittered lines can look like things that are moving fast, while long lines have a slow, flowing look. ▪ Make stick figures in many different positions. | | |
| Basic Concept Cooperative Venture | Description Children enjoy working in groups. It is also challenging for kids to show people doing things together. | Discussion Art is a fun way to work on cooperative learning. Art activity can be used to help shy children participate non-verbally and feel a sense of belonging in the group. Family drawings and group pictures help children express their feelings about their role in a group. |

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| <p>Art activity</p> <ul style="list-style-type: none"> ▪ Work on group mural or group picture with a common theme. ▪ Draw family pictures, group activity pictures, or other group-related theme pictures. ▪ Create puppet shows with props or masks that can be used in a skit to underline cooperative learning. | | |
| <p>Basic Concept Motion</p> | <p>Description</p> <p>Movement is something a lot of artists have depicted in their art. The famous Impressionist artist Degas depicts ballerinas in his painting capturing a particular motion, and M.F. Hussain captures, with fluid brush strokes, the movement of wild horses.</p> | <p>Discussion</p> <p>While in poetry and prose, words describe motion; in art it is the pictures that capture motion.</p> |
| <p>Art Activity</p> <ul style="list-style-type: none"> ▪ Create action figures. ▪ Draw things that are in motion—airplanes, trains, cars, etc. ▪ Paint to give a feeling of movement, using lines. ▪ Ask children to move and dance to music and then capture that movement. | | |
| <p>Basic Concept Imaginative Thinking</p> | <p>Description</p> <p>Art depicts realism—what one sees. Art is also used to express imaginative thinking.</p> | <p>Discussion</p> <p>The cave man had to use his imagination on ways to depict his experiences; the Indian artist used his imagination to retell religious stories through art.</p> |
| <p>Art activity</p> <ul style="list-style-type: none"> ▪ Provide an interesting situation and ask children to create a visual image of the situation, e.g., “I am walking on the moon” or “I am underwater.” ▪ Ask children to write a story based on fiction and then illustrate it. ▪ Provide various shapes and ask children to create an image. ▪ Ask children to create their own animal and include a habitat. | | |

Structure Used in Lesson Plans

The signpost below (Figure 7-1) can be used to structure art activity. Since art is looked upon as an adjunct subject, usually not much planning goes into it. But if a little time is spent on thinking about the project, the teacher will be clear on why she is conducting the art activity, how she is to go about it, what the children will get from the activity, and what product to expect.

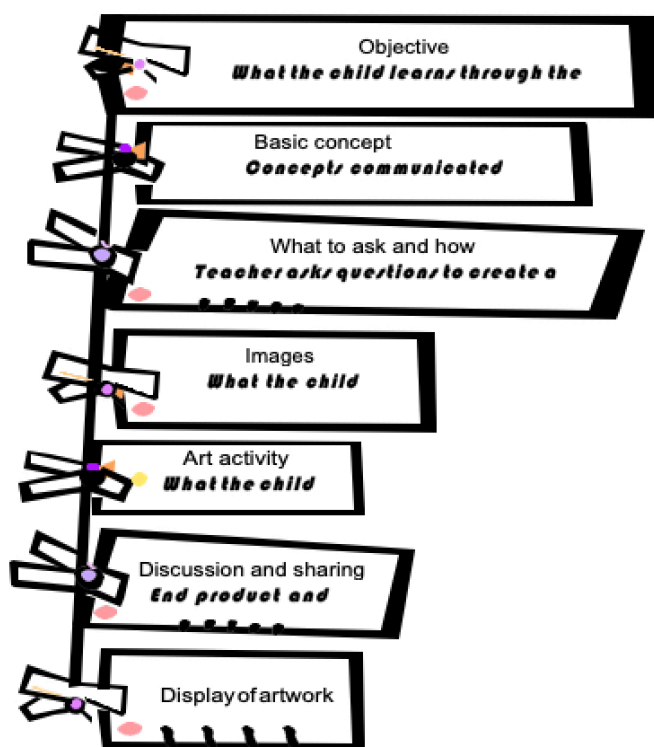


Figure 7-1 Art activity signpost

Developing Lesson Plans

A lesson plan is an outline of a lesson to be taught. It helps us understand what the particular lesson is about, what the reasons for studying the particular subject matter are, and how to conduct the

lesson. These plans are to be used as starting points to introduce art-related lessons.

In using these plans you may follow them as they are presented or adapt them to a particular age group. With experience you will be able to come up with your own lesson plans.

Since I have provided a generic lesson plan for a wide age group, it is important to keep in mind that if it is difficult to hold the attention of younger children for long then the steps should be simplified. From older children you can expect more details and encourage longer time involvement. Feel free to experiment with a topic yourself; test your reaction to an idea before you present it to the group. After you present it to the children it will be interesting to note how they express their thoughts and ideas.

The materials I have suggested also can be adapted to what is available. For instance, if paper is not available, use a blackboard or slate. If you do not have glue/gum, make a substitute paste with flour and water or cooked rice. I would like the teachers to be creative while using these lesson plans.

I emphasize that it is important to take time and have your materials available and organized to avoid confusion during an activity time. Also, as teachers, you know your children and their ability; if you feel it would be better to divide the class into groups so that there is more focus, feel free to do so. Art time is a time for children to relax, learn, and express themselves. There will be no one end product; rather there are as many end products as there are participants. Along with the lesson plans, always encourage spontaneous/free drawing. You could have a rough book or newsprint paper available for this. Chalk and slate or blacktop tables also provide an opportunity for children to express themselves without having to worry that they have made a mistake or that the drawing does not look like the object intended. The blacktop table has worked very well with three to five-year-olds in a school in Chennai, India. When they are done with their work they are given an opportunity to draw with chalk on their table. A rag duster is also provided to them. Since the process of drawing is more important than

the product and learning is a continuous process, the chalk and slate truly foster learning without being bound by the end product.



Figure 7-2 Children Using the Black Tabletop

At the end of each lesson plan, I have provided additional ideas. A particular technique can be used in several different ways, and you can repeat the same skill development lesson in many different ways. Since the goal of all the approaches I have presented is to increase the child's sense of mastery and capacity to communicate his own vision of the world, it is important for both the teacher and child to realize that each attempt at art making is an opportunity for growth, even if the child is repeating the same assignment. It is a mistake for the teachers to indirectly communicate to children that they must have a "new" assignment designed by the teacher for them to have a fresh experience. I do not intend the lesson plans to be an end in and of themselves but, rather, a beginning for more creative lesson planning. You may use the lesson plans as a guide to understand how to teach art to educate rather than to use as a filler activity.

Getting Started

“A new painting is a unique event, birth, which enriches the universe as it is grasped by the human mind, by bringing a new form into it.”

~ Henri Matisse

Guidelines for using the lesson plans:

- Collect all the information you need on the particular theme or activity. For example, if you can find any pertinent pictures or articles, bring them to class. Ask children to collect information from the Internet, magazines, or books on a given topic. Have all the material easily accessible but away from children when you talk. They will be curious and will want to touch and see what you have.
- Begin the lesson with an introduction to what you are going to do, and then follow- up with a question-answer session. Children have their own experiences about a particular theme or event and will enjoy narrating those experiences. When introducing a particular artist or art form let the children first look at the art product and provide their feedback. Questioning is an important part of the art process but you do not have to spend too much time on it. Children will get restless if much time is spent on verbal activity. A maximum of about ten minutes should be sufficient.
- Introduce the art activity. It is important to remember that the activity is meant to link the information the children are learning, as well as to teach new art techniques and encourage creative thinking. Demonstrate the techniques needed as well as the necessary information about handling the materials. For instance, if you are using paint, show the children appropriate ways to use a brush or apply the paint.
- Pass out the materials with student help. Provide the materials in stages. If a pencil is needed first, followed by crayons or scissors, provide the materials in that order since providing all the materials at one time may be distracting and overwhelming.
- Walk around the room to help children with their ideas and the use

of materials. Encourage those who may have difficulty with the ideas presented to use visualization (creating a mental image) as a way to get started. Assist children who may be having difficulty handling the materials. For example, if they use too much paint on the brush, show them how they could take less paint.


- Leave ample time at the end of the class to clean up. Ask children to help. Do not get the younger ones to clean brushes or put away paints.
- Provide some time for children to share their creations. It completes the communication, and many enjoy sharing.
- Always try to display their products in a presentable manner. Provide the artists' names or themes of the artwork, and encourage them to share their artwork at home.
- Remember that the purpose of art is to relax and have fun, and not to merely produce the best and most beautiful drawings or paintings.
- Accept children's ideas and help them.
- Plan your time. If a lesson needs more time than you have, let the children know how and when you will continue the art lesson.

8

Lesson Plans

Lesson Plan Template

(You may use this template to create lesson plans or change it to suit your needs.)

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| Title | Age(s)  |
| Time Required (in minutes) | Description |
| Materials | |
| Lesson Objectives | |
| Setup | |
| Procedure | |
| Additional Notes | |

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| Title: From Doodle to Picture | Age(s) 4-6 years |
| Time Required (in minutes) Setup 10/Activity 15-30/Cleanup 5 | Description Create a picture from a scribble or shape |
| Materials Paper, pencils, and crayons | |
| Lesson Objectives <ol style="list-style-type: none"> 1. To use one's perceptions and free associations to create a picture 2. To learn to use previously acquired knowledge to create a picture 3. To use imaginative thinking to express oneself | |
| Setup Draw random shapes on a piece of paper before class | |
| Procedure <ol style="list-style-type: none"> 1. Ask children to look at the pattern they have received. 2. Ask them to turn it around in various ways and see what images come to their mind. 3. Ask them to develop the image, like adding eyes, ears, and tail to make an animal. They can incorporate the image into their picture. 4. Ask them to fill in the background. 5. They should have at least 90% of the space filled. 6. On completion, conduct a discussion on the images with the class. | |
| Additional Notes <ol style="list-style-type: none"> 1. Scribbles with crayons, using the scribble to create an image. 2. Provide a shape or a doodle on a large sheet of paper. A group of children creates a mural out of the doodle. 3. Pass around a paper where the child has created a doodle. Each child adds to the picture. When the paper returns to the original creator of the doodle, it will be fun to see what the final product is. | |

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| Title : Imaginary animals | Age(s) 6-12 years |
| Time Required (in minutes) Setup 10/ Activity 20/ Cleanup 10 | Description Create a picture of an imaginary animal in its own environment |
| Materials Paper, pencils and colored pencils, crayons or markers | |
| Lesson Objectives <ol style="list-style-type: none"> 1. Help children learn about various characteristics of different animals 2. Learn to draw an animal without feeling inhibited 3. Develop visual awareness 4. Develop imaginative thinking 5. Learn various drawing techniques | |
| Setup Have pictures of real and imaginary animals handy. Arrange all materials for easy access. | |
| Procedure <ol style="list-style-type: none"> 1. Talk to the class about their favourite animals, where they live, their habitats, and how they have adapted themselves to these habitats. 2. Show children various pictures of animals from magazines, books, calendars, etc. 3. Ask children to imagine what features their imaginary animal will have. 4. Ask where this animal would live and what kind of habitat it will have. 5. Emphasize that their animal can combine features from different animals and have its own unique characteristics. 6. Tell the class they must have at least one representation of the animal in their drawing. They can have more than one or a family of the animals represented. They can draw the environment and at least 90% of the picture must be colored. 7. Provide children first with a rough paper to experiment with their imaginary animal and then draw it out on their final copy. | |
| Additional Notes Create an imaginary city, person, cartoon character, supernatural being, etc. | |

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| Title: Portrait drawing | Age(s) 4-12 years |
| Time Required (in minutes) Setup 10/Activity 20-30/ Cleanup 10 | Description Draw a portrait |
| Materials Drawing paper, pencils, black pens, and crayons | |
| Lesson Objectives 1. Learn to draw a portrait using their own facial proportions 2. Learn to draw facial features 3. Learn about portrait drawing | |
| Setup Provide drawing paper or a drawing notebook, pencils, black pens, or crayons | |
| Procedure <ol style="list-style-type: none"> 1. Talk about portraits. Portraits are representations of a person's face and torso only. Many famous people like paintings of their portrait. Ask children if they have seen a portrait painting, and if so, of whom. 2. Ask children to imagine they are photographers about to take photos of each other. 3. Ask them to make a box with their fingers and observe the details of their partner's face. Alternatively, provide a cut out of a square window through which to view each other. 4. Ask the children to feel their face and measure out the space and position between the various facial features. 5. Once the children feel comfortable with the facial features, ask them to make a portrait. It can be of a person they know or of a famous person. Let them know that even if it is not like the person they are drawing it is fine—this is how they will learn to draw. Demonstrate on another paper or black board how eyes, nose, or mouth can be drawn. 6. Ask the children to draw with pencil the oval for the face first, the neck, and the torso later. 7. Once these are in place, then they can draw the details with a black pen or marker. On completing this, they can color in the face, background, and other details. | |
| Additional Notes <ol style="list-style-type: none"> 1. Family portrait. 2. Portrait of a famous person that they are studying about in history, or portrait of a friend. | |

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| Title: Theme drawing | Age(s) 6-12 years |
| Time Required (in minutes) Setup 10/Activity 20/Cleanup 10 | Description Create a picture using a given theme |
| Materials Paper, crayons or pastels or color pencils, and black pens where possible | |
| Lesson Objectives <ol style="list-style-type: none"> 1. Develop an awareness of a particular subject matter 2. Learn to organize, plan, and draw a picture 3. Observe and make a mental picture 4. Learn to express thoughts and feelings through art | |
| Setup Provide paper and crayons to children after the discussion (felt pens and paints can also be used). | |
| Procedure <ol style="list-style-type: none"> 1. Talk about a particular theme. The theme can be simple everyday activities, e.g., "I like to play cricket;" draw a picture of yourself and your friends playing a sport; or it could be an event—a day in the park or an important ceremony like a wedding, birthday, or any other celebration or a field trip. 2. Conduct a discussion on the details of the theme. Stimulate the class by asking questions about the theme. Give the group some hints on how to get started and how to be organized. Ask them to start with imagining where they would like to place themselves and the other objects in their artwork. 3. Tell children to add details depending on the medium they are using. 4. Conduct a discussion once the class finishes the drawings. This helps stimulate other children's imagination. | |
| Additional Notes <ol style="list-style-type: none"> 1. Try to think of a theme that brings out a particular emotion. For instance, "When it rains I feel" Ask them to draw what they would do when it rains. 2. For visual awareness, ask children to draw something they see around them—a visit to the market, beach, park, or countryside. 3. Family picture—ask them to create a family picture. | |

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| Title: Finger painting | Age(s) 3-12 years |
| Time Required (in minutes) Setup 10/Activity 15-30/ Cleanup 10 | Description Create a picture using your fingers |
| Materials Thick paint (a mixture of maida [flour] paste and paint is recommended for younger children) Rags to wipe hands when messy Thick paper or paper that is glossy on one side. Large roll of paper is also good. | |
| Lesson Objectives <ol style="list-style-type: none"> 1. Develop a sense of tactile awareness 2. Develop control over the art material 3. Encourage exploration of space | |
| Setup Cover the tables with newspaper. Place various colors of finger paint in small bowls. This will help children to dip into the paint. Provide each table with a rag if possible. | |
| Procedure <ol style="list-style-type: none"> 1. Demonstrate how one finger can be used to make dots or lines to make a picture. 2. Ask children to use only one finger to start with. If most children seem able to do this, show them how to create different effects by using various parts of the hand (closed fist, fingernails, palm, or tips of the finger). 3. Ask children to wipe their hands on the rag when they change colors. 4. Draw a one-inch border around the paper. 5. Create a picture inside the border using finger paints. 6. Use only dots to create a frame for the picture. | |
| Additional Notes <ol style="list-style-type: none"> 1. Finger painting is a wonderful medium for children with learning disabilities. It gives them a sense of control and helps them feel the medium. For children with problems expressing themselves, finger painting is beneficial. Children with impulse control can use one figure to help with better management of the finger paints. 2. Children can paint over waste blocks of smooth wood with finger paint. 3. Craft projects can be done combining painting and finger painting, e.g., paint a pot or a can with paint. Use dots to decorate it. | |

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| Title: Textured painting | Age(s) 3-12 years (For younger children limit the textures to one or two. Older children may be given a choice.) |
| Time Required (in minutes) Setup 10/ Activity 20/Cleanup 10 | Description Create paintings with different kinds of materials to produce various textures and patterns |
| Materials Thick paper, paints –(liquid paint or poster paint,) various application materials (sponge, cotton, cotton swab, toothbrush, rags, straw) | |
| Lesson Objectives <ol style="list-style-type: none"> 1. Learn how different materials produce different effects with paints 2. Learn the application and use of various materials 3. Learn to explore and experiment with a range of materials to create art | |
| Setup Spread out newspaper on the tables. Create a paint station with various colors of paints and application materials. | |
| Procedure <ol style="list-style-type: none"> 1. Talk about creating various textures with different kinds of materials. 2. Demonstrate the various textures. 3. Ask children to draw a picture with pencil. Outline a scene with trees, hills, roads, etc., using only big images and no details. 4. Fill in the various outlines with different kinds of textures. 5. For younger children keep the activity simple with one object like a tree or house. | |
| Additional Notes <ol style="list-style-type: none"> 1. Underwater world: children can explore making various sea creatures, weeds, and water texture. 2. Rock painting: Create a picture of large rocks. 3. Tree picture: the tree can be done with rag prints or cotton swab (cotton wrapped around the tip of a thin stick) prints. | |

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| Title: Crayon Resist | Age(s) 4-12 years |
| Time Required (in minutes) Setup 10/ Activity 20/Cleanup 10 | Description Create a _____ using the crayon resist picture technique |
| Materials Water color paper, computer paper, or paper that does not absorb too much of water; crayon and water colors | |
| Lesson Objectives <ol style="list-style-type: none"> 1. Learn how wax crayons and paints can be used to make a picture 2. Learn about mixed media and how to follow various steps to complete a picture 3. Learn to express an idea using this technique | |
| Setup Provide each child with paper and crayons. A watercolor station can be organized in one part of the room. The watercolor station should have several boxes of watercolors, paintbrushes, and water to rinse out the brushes. Children can complete the crayon part of the artwork and then work on using the watercolors as a wash over the crayons. | |
| Procedure <ol style="list-style-type: none"> 1. Select a theme to draw in crayons. The topics can include a day at the beach, fireworks in the sky, city scenes, etc. Younger children can draw simple shapes, images, and things they see around them. 2. Discuss the images in this theme. 3. Ask them to draw with crayons. Leave the background for the watercolors. 4. Once they finish with the crayon drawing, then they can give a watercolor wash on top of the crayon drawings. | |
| Additional Notes <ol style="list-style-type: none"> 1. Use only white crayon and dark blue paint to create night scenes. 2. Create a pattern using two or three colors in crayon and then give a watercolor wash. 3. Young children can scribble and then paint on a large paper. These paintings can then be cut into various shapes or objects, e.g. house, tree, etc. | |

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| Title: Vegetable prints | Age(s) 3-12 years (The younger the children, the more help they will need and fewer details will be present in their artwork) |
| Time Required (in minutes) Setup 15/ Activity 15-30/ Cleanup 10 | Description To make a picture using vegetables |
| Materials Vegetables such as potatoes, lady's fingers, carrots, onions, or green peppers can be used. Newspaper cut into squares can be used for scrap paper. | |
| Lesson Objectives <ol style="list-style-type: none"> 1. Learn about printing (stamping) and how prints can be made 2. Learn about design and how repetition of shapes can form patterns 3. Gain control over various art materials and techniques | |
| Setup Cut out vegetables into shapes. Potatoes can be oval, square, or triangular; lady's fingers (okra) have a natural flower-like shape and their tops are ideal for stamping. Create at least 3 to 4 different shapes with these vegetables. If you do not have many vegetables of the same kind, use one vegetable with two colors. Place paint on small plates or on a sponge. This makes for easy dipping. If using a brush, make sure not too much paint is applied. | |
| Procedure <ol style="list-style-type: none"> 1. Talk about printing and the process of printing. A simple technique that helps repeat images or words without having to draw repeatedly. Printing has been developed over 1000 years. Talk about this simple form of printing to create a pattern or design. 2. Talk about the materials used in printing. 3. Demonstrate how the process works. Take a vegetable and dip it in the paint. Make sure there is not too much or too little paint on the vegetable. Experiment on a piece of scrap paper to get the right amount of paint, pressure, and correct technique. 4. Ask children to first experiment on the scrap paper. Give them about five minutes to figure out how to use the materials. 5. Provide them with a final sheet. Ask them to imagine a design and create a design or a figure using the printing materials. Demonstrate how to alternate various shapes to form interesting patterns. 6. Create a drying area for the artwork to dry. | |
| Additional Notes <ol style="list-style-type: none"> 1. Draw an outline of a tree. Cut a lady's-finger (okra) and dip it in green paint. Use it for the leaves. The other parts of the tree can be done with printing or painting. A red circular stamping surface (small potato piece) can be used for apples or oranges. 2. Make a frame—Ask children to paint a picture or make a pattern of a flower, person, or animal using the various vegetables. Use a few vegetables to make a pattern for the frame. | |

Textured Painting



Crayon Resist

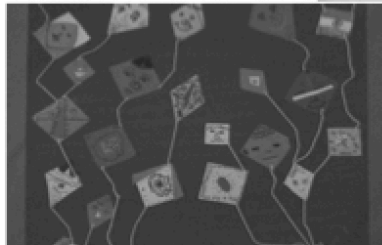


Vegetable Prints



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| Title: Mural painting | Age(s) 3-12 years (for children between 3 to 7 keep the theme simple) |
| Time Required (in minutes) Setup 10/ Activity 30/Cleanup 10 | Description Create a group mural. |
| Materials Mural paper (roll paper) or chart paper, pencil, paint, large brush, container for water | |
| Lesson Objectives <ol style="list-style-type: none"> 1. Help children learn cooperative work 2. Help children use space and share common space 3. Learn about how group murals are created 4. Share ideas on a given topic and cooperatively address various issues that may arise while creating the mural 5. Express collective ideas | |
| Setup Hang or place large sheets of paper on the wall, ground, or table depending on the number of children and space available. Keep ready enough pencils, paints, paintbrushes, and containers of water. If it is a large sheet of paper remember to have large brushes and markers. Divide the children into small groups of about 6 to 10 in each group. | |
| Procedure <ol style="list-style-type: none"> 1. Talk about mural paintings. Mural paintings are wall paintings that are larger than most single paintings. Many artists also do mural paintings. Examples of mural paintings are the cave paintings of Ajanta and Ellora, the Sistine Chapel in Italy, or the cave paintings of ancient France. In Indian folk art, we have the Warli and Madhubani paintings that were done on the walls of houses. 2. Talk about how a group can work on a mural painting together. Ask children how they would take turns and how they can come up with a cooperative idea. 3. Discuss the theme of the mural painting. The teacher can choose a theme relevant to something they are studying in class or ask the children to come up with a theme. 4. Divide the work for the mural painting. | |
| Additional Notes <ol style="list-style-type: none"> 1. Create a mural of a street scene, fantasy world, zoo, park, etc. 2. Create a mural of flowers, fish, animals, or kites. 3. Create a mural with a message they would like to convey to others in their environment, e.g., keeping the city clean or recycling. The same project can be done using crayons or pastels. 4. If children have trouble working together, they can work in pairs or separately and then combine their pictures to create a mural. | |

Working on a mural together



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| Title: Magazine collage | Age(s) 6-12 years |
| Time Required (in minutes) Setup 10/Activity 30/Cleanup 10 | Description Create a collage using pictures from various magazines |
| <p>Materials</p> <p>Collect pictures from various magazines ahead of time. Glue/gum, paper, and scissors (for younger children precut pictures or get them to hand tear the paper).</p> <p>Preparation: Collect different kinds of magazines and newspapers and cut out pictures. Cut out words. Ask children to collect magazines and interesting pictures. Have them cut out interesting pictures and bring them in.</p> | |
| <p>Lesson Objectives</p> <ol style="list-style-type: none"> 1. Learn the technique of collage. 2. Learn to create a picture using paper and glue. 3. Encourage visual awareness and imaginative thinking. | |
| <p>Setup</p> <p>Have many cutouts of magazine pictures in different paper or plastic plates.</p> <p>Have enough glue in bottles or cups handy. Cut out papers of appropriate size for the project. Half a chart paper—(9X18) should be good.</p> | |
| <p>Procedure</p> <p>"Collage" was originally a French word, derived from the word <i>coller</i>, meaning "to paste." Collage is a technique where pictures, articles, or groups of objects are used to create an image that is different from the original material, both in images and use. For instance, one can cut out a number of pictures from various books or magazines and place them in such a way as to create a very different image or idea from what the original pictures conveyed. The French Impressionists created collages from magazines, newspapers, and other objects that they found interesting and assembled them in a new way to convey a different idea or image.</p> <p>Two ways of creating collage:</p> <ol style="list-style-type: none"> 1. Use small bits of paper to create an image. 2. Use various pictures to create a new image. | |
| <p>Additional Notes</p> <ol style="list-style-type: none"> 1. A collage around a particular theme or mood 2. A collage of landscape or seascape 3. A collage using words to demonstrate a particular idea | |

Magazine Collage



| | |
|--|---|
| Title: Mask Making | Age(s) 4-12 years |
| Time Required (in minutes) Setup 15/ Activity 30-45/Cleanup 15 | Description Make a mask to depict an emotion |
| Materials Paper plates, crayons, scissors, rubber bands, or string | |
| Lesson Objectives <ol style="list-style-type: none"> 1. Learn about the process of making a mask 2. Learn to depict various emotions through visual media 3. Learn about the proportions of the face as well as exaggerations of facial features 4. Learn about various art materials | |
| Setup Prepare a sample mask of an animal or a person | |
| Procedure <ol style="list-style-type: none"> 1. Talk about masks. Masks have been used in many cultures to depict stories, religious beliefs, or emotions. In India, masks are used in Kerala for dance dramas. Masks have been used during certain religious ceremonies among the tribes of Madhya Pradesh. 2. Demonstrate how to make a mask. 3. Ask the children to hold a paper plate on their face to locate the position of their eyes. Mark out the spots. If you do not have paper plates use plain paper, colored paper, or cardboard that has been cut into a particular shape. 4. Help with cutting out the eyes. (This step can be omitted if you do not want a seeing mask.) For younger children eyes can be precut so they can get to work on the rest of the mask. 5. Distribute paper plates and crayons. Ask the children to create the features that can be realistic or exaggerated. 6. Punch two holes near the ears and tie a string or two large rubber bands that fit over the ears. Alternatively, you can use a stick to hold the mask in your hand. | |
| Additional Notes <ol style="list-style-type: none"> 1. Masks can be made from papier-mâché. Layers of torn newspaper strips and maida (flour) paste are added over a balloon for shaping. After the layers dry, the mask is removed from the balloon and painted. 2. Recycled materials make interesting masks. | |

Mask Making



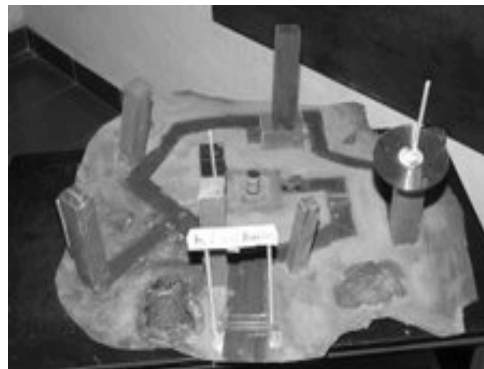
| | |
|---|--------------------------------------|
| Title: Puppets | Age(s) 6-12 years |
| Time Required (in minutes) Discussion and acting with the puppets can be done in a separate class. Setup 10/ Activity 30/Cleanup 10 | Description Create simple puppets |
| Materials Small brown paper bags to make puppets. Markers or crayons. | |
| Lesson Objectives <ol style="list-style-type: none"> 1. Learn about puppets and how they can be made. 2. Use simple materials to create a puppet. 3. Use the puppet for a narrative. 4. Express your imagination, personal experiences, and feelings. | |
| Setup Keep all materials handy. Arrange them on a table for easy access. | |
| Procedure <ol style="list-style-type: none"> 1. Talk about puppets. Ask questions about the children's experiences watching a puppet show. Puppets have been used for many years to tell stories and express the thoughts and ideas of people. 2. Puppets can be simple or complicated. There are different kinds of puppets—stick, cloth, finger, paper, and shadow puppets. 3. Demonstrate how to make a hand puppet. On the front side of the brown bag draw the eyes, nose, and mouth. Stick on strips of newspaper for the hair. 4. For older children this activity can be made more interesting if they are divided into groups. Ask them to decide on a story. The story can be made up or could be something they may have heard before. Ask each child to choose a character. It can be an animal or a person. 5. Ask each group to act out the puppet show. | |
| Additional Notes <ol style="list-style-type: none"> 1. Make individual puppets with ice-cream sticks. 2. Use puppets to teach a particular subject in history or science. 3. Make puppets of people with various costumes. Many recycled materials can be used. | |

Puppets made with brown paper bags



| | |
|---|---|
| Title: Recycle collage | Age(s) 6-12 years |
| Time Required (in minutes) Setup 10/ Activity 30/ Cleanup 10 | Description Create a 3-dimensional artwork with recycled materials |
| Materials The teacher can set up a collection box about a month before this project. The class can collect a variety of objects that are often discarded. Old rags, gift-wrapping paper, insides of paper rolls, used CDs, old bindis, jewelry, bangles, small and large boxes like cereal and juice boxes, anything that can be reused. Glue that will hold these kinds of materials together is very important (Fevicol is a good choice). | |
| Lesson Objectives <ol style="list-style-type: none"> 1. Learn to use recycled objects to create art. 2. Learn about space and form by creating 3-dimensional sculptures. 3. Learn how to place various things together to form a new product. | |
| Setup Keep all materials handy. Arrange them on a table for easy access. | |
| Procedure <ol style="list-style-type: none"> 1. Talk about what makes sculptures. While drawings and paintings are representations on a flat surface, sculptures are artworks that can be viewed in three-dimensions. The artist creates a sculpture to represent a form in space. Most of our temples have freestanding sculptures or sculptures in relief. 2. Ask children to describe where they have seen a sculpture. 3. Using the materials collected, ask children to create a sculpture of a free-standing object. It can be abstract or realistic. 4. Make sure the children are given a flat surface on which to place their sculptures. Provide cardboard, a piece of wood, or any other flat surface on which the sculpture can stand. 5. If time is available, the project can be painted. | |
| Additional Notes <ol style="list-style-type: none"> 1. Create a cityscape. This can be a group project. A large sheet of paper with the roads drawn out can be provided to the group. Then the children can use small boxes to make buildings and other things around the streets. 2. Using old CDs children can make a sculpture of a face. The CD can be the face and grains like dal, rice, etc., can be used to make the facial features. | |

Art made from recycle material



| | |
|---|--|
| Title: Clay pots | Age(s) 5-12 years |
| Time Required (in minutes) Setup 10/ Activity 30/Cleanup 10 | Description Make different kinds of clay pots |
| Materials Clay or plasticine, water (only for clay), and small clay tools or other kinds of instruments that will help create patterns on the pots (straw, pencil, pointed stick, fork, etc.), cardboard to set the clay pieces on. For younger child do not give too many tools. | |
| Lesson Objectives <ol style="list-style-type: none"> 1. Learn about clay and how clay can be used 2. Learn to make things out of clay—pots, flat objects, 3-D objects 3. Build fine motor coordination 4. Provide tactile experience | |
| Setup If using clay, cover all working surfaces with newspaper. Make small balls of clay for each student. Provide clay tools only after the students have shaped the clay. Water should be provided only when needed or the children will get the clay very wet and impossible to work with. | |
| Procedure <ol style="list-style-type: none"> 1. Talk about clay and the qualities of clay. Clay has been used for many years to cook in, decorate, and build. Clay pots, tiles, and bricks all come from the same clay soil. 2. Ask children to feel the clay and to describe how it feels. Ask about the different things they can make from the clay. 3. Demonstrate to them how they can make a clay pot. First, place a thumb in the center of the ball. Slowly use the thumb and the other four fingers on the outside to make the pot. This is called a pinched pot. A coil pot is created by making a large roll out of the clay and then coiling it to form a pot. 4. Use tools to make a design on the outside of the pots. 5. Add water to make the clay soft if it starts to become hard or cracks. 6. Place the pots to dry after the children have put their initials on the bottom of the pot. 7. Older children can create handles, spouts, or baskets for coil or pinch pots. Make sure they use “slip,” a mixture of water and clay to stick the pieces of clay together. <p>If this project is done with plasticine, you do not need water. If plasticine or clay is not available use a mixture of Maida, salt, water, and oil to make dough and the same pots can be made. The recipe for this is as follows:</p> <p>1 cup Maida, ¼ cup salt, 2 tbs. of oil</p> <p>Make firm dough with a little water. You may add any food color to make the project interesting. Dry the pots and then paint with poster paints or acrylics.</p> | |
| Additional Notes <ol style="list-style-type: none"> 1. A set of cups or cup and plates 2. Coil pots in various shapes 3. Baskets 4. Nests with eggs | <ol style="list-style-type: none"> 5. Various animals 6. Buildings and other objects 7. This activity can be combined with a lesson in science, social studies, or math |

Working with Clay



9

Art Appreciation for Children

When teaching art, it is not enough to cover only the skills that children need to develop. It is important that they learn about the art they see and experience in their everyday lives, as well as visual expressions created around the world. Exposure to humankind's artistic creations through the ages and understanding how different cultures view, develop, and use art will help children appreciate the evolution of civilizations over time. For instance, Chinese art is very different from African or European art. Exposing children to various art forms (tribal, folk, modern, etc.), creates an appreciation not only of these expressions but also for one's own creativity and thinking.

This learning can be done in a hands-on manner and does not have to be only through facts. When children look at a drawing or painting, they have their own reactions and ideas. It is important to explore these ideas besides helping them understand what the particular artist wanted to convey. This can then be followed with an activity that uses ideas or basic concepts that a particular artist developed, or that uses a particular form or style of art. One can help children observe and think about the various details of a certain art form by engaging children in a question and answer session.

I have provided a sample of art appreciation activities that will give you an idea of how to use art to create art. I would like you to try some of these ideas. Come up with your own activity depending on the materials available and the kind of population you are working with. I would also encourage you to find out more about the artists or the art form and the particular style used. Here I must caution you not to overwhelm the children with a lot of detail. The activity should be interactive and fun and make them think and observe rather than compel them to learn facts.

The goal is to expose the child to art, to develop an appreciation for different forms of visual expression, and to find ways they can be

inspired to be creative with what they have learned. Ask children to look at the particular picture or painting and to let you know what they see in it. Ask them about the colors or themes used in a particular piece. Compare it with other art forms or artists and discuss the similarities or differences. Direct copying is discouraged. The goal is not to copy but to learn about the different ways people have used the visual medium of communication to depict their ideas.

Example: When teaching children about Warli paintings, it is not necessary for the children to draw the same kinds of figures or motifs. Rather, they will learn to look at the use of geometric forms, themes, and colors used by these tribal artists. They can then be asked to create their own geometric forms and to create a picture. Here is an example of how I went about introducing Warli art (one of the lesson plans in this chapter) to nine- and ten-year-olds.

1. I showed them pictures of Warli art (Figure 9-1) and asked them questions about the paintings: “What are the main colors used?”, “How are the people represented in this art form different from others?”, “What do you think are the themes depicted by this artist?”, and “What do you think about the use of just white as a color to paint with?”

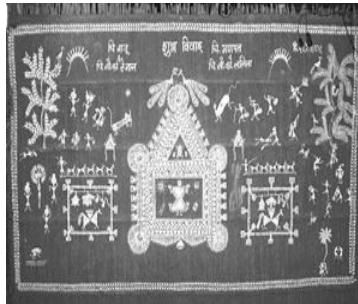


Figure 9-1 Warli Art

2. Children made many connections and were able to observe the use of shapes to create images.
3. I then introduced the idea of using shapes to create people. I did not limit them only to triangles and circles as seen in Warli

paintings. I provided them with plastic pre-cut shapes to use as a guide to drawing these shapes.

4. I also asked them to come up with ideas of their own.
5. One child said that her creation looked like an alien and was not sure what she could do with it. I suggested that she create an environment where she thought this alien would live, (Figure 9-2).
6. Another child created a boy with a ball playing soccer. His drawing showed symmetry—an important aspect of this art form (Figure 9-3).



Figure 9-2. Aliens



Figure 9-3. Playing Ball

7. The children were surprised at how different these drawings were from what they would have normally drawn. They said that they enjoyed learning about this particular art form as well as experimenting with shapes.

Doors of India

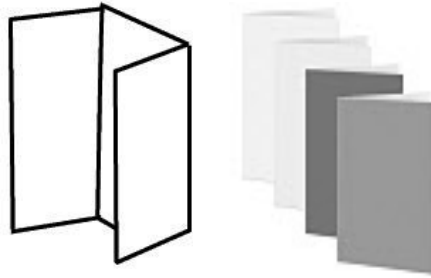
Discuss Artwork

Doors are a connection between two spaces. Look around and see the different doors in your environment. Ask the children to name some places where they find doors. Talk about the different kinds and sizes of doors. Show pictures of various kinds of doors. Ask how the design of the door suggests what may be inside. Ask questions: “Why are temple doors decorated? What are doors made of? Where have you

seen a different kind of door?” Show pictures of various kinds of doors found in old and new homes, and public and private buildings.

Apply Art Understanding

Provide three different sizes of paper. Ask the children to fold the paper into half or into three parts. Then ask them to draw a door on the outside and to draw what they would see when they opened the door. This could be realistic or imaginary. It could be the inside or the outside of the door.



Houses in India—Dream House

Discuss Artwork

There are different kinds of houses that are built in India. We have huts, mansions, palaces, or boathouses. Ask children to name different kinds of dwellings they have seen. Discuss the various materials these houses are made of and question why a particular kind of house uses a particular kind of material. Show pictures of various kinds of houses. Let them look at the lines and shapes used. Ask what features draw their attention and why. Discuss how homes are built. Ask how these structures have changed, and how old homes are different from newer ones. Draw their attention to the different parts of a house.

Apply Art Understanding

Provide three different sizes of paper if possible. Ask them to draw a picture of their dream house. They could draw either the interior or the exterior of the house. Use markers or crayons or if you would like to do

this exercise over several sessions, you could use paint or even three-dimensional material.

Indian Miniatures

Discuss Artwork

Indian miniature paintings are beautiful, colorful, small paintings that are intricately rendered. The artists use very delicate brushwork. Some of the noted miniature schools were the Mughal, the Rajput, the Pahari, and the Deccan. They were once patronised by royal families and religious institutions. Most of the paintings contain themes from everyday life and royal life, as well as religion. Animals are an integral part of these drawings. The animal and human forms, though flat, are very detailed. The colors used for miniature paintings are derived from minerals, vegetables, precious stones, indigo, conch shells, pure gold, and silver. Draw the children's attention to dwell on details and how the artist used these details to capture the mood of the painting or communicate the story. Ask questions: "What do you think about the perspective? Do you think the artist is concerned with the paintings being real? How does the artist apply the colors? Are they flat or three-dimensional? What are the common colors used? How is it different from a photograph?"

Apply Art Understanding

Ask the class to come up with a short story that includes animals and to choose a scene from the story to illustrate. Then ask each child to draw out his idea of the story on a practice paper or with chalk on a slate. Once the child is happy with the product, he/she can then use a black fine tip pen to draw out the scene in the final paper (avoid using pencil and then pen—this way there is less erasing to be done). One can use watercolors or color pencils to fill in. Give the child enough time to add details with the black pen. If a child does not add enough details, point out things in the picture that could have more detail.

Cave Paintings

Discuss Artwork

Cave paintings, as the name suggests, are ancient paintings done on the walls of caves. All around the world, beginning in prehistoric times, human beings have found a need to record and relate their experiences. In India, cave paintings are found in Madhya Pradesh and Bihar and date back to 2000 B.C. Ajanta and Ellora are also fine examples of cave paintings depicting Buddhist stories and doctrines. (Most cave paintings are line drawings and are done with rudimentary tools.) The cave paintings of Ajanta and Ellora are of high quality and use color and a lot of detail. Show the class pictures of various kinds of cave paintings.

Apply Art Understanding

Use brown paper or old thick brown paper bags as your surface to draw on. Using a thick brush or cloth dipped in water wet the surface of the paper. Lightly crinkle the paper to create the effect of a rock surface. Keep black and/or white paints and twigs of different sizes handy. Ask children to dip the twigs in black or white paint and make pictures of games they like to play. You could also use green leaves, powdered brick and charcoal, turmeric powder, and kumkum to create some natural colors to fill in. Mix these powders with water or gum/glue to make a paste. Cloth or leaves can be used to color in the spaces. They could paint an event from their life or things they see around them today, just as the cave men did thousands of years ago. If children have difficulty using twigs allow them to use paintbrushes.

Animals in Indian Art

Discuss Artwork

Animals in India have an important role to play in everyday life, mythology, and religion. They are seen from woven sarees to temple sculptures. Animal forms are depicted realistically, imaginatively, in abstract form, sometimes depicted in action, and sometimes stylized (design-like).

Apply Art Understanding

Collect a range of animal pictures from magazines and books. Look for examples of animals in Mughal miniatures, Rajput paintings, temple drawings, tribal art, rangolis or kolams, sarees, and other household articles. Make a small display of these artifacts. This will enable the children to see and touch some of these items and study the details.

Activity 1: Provide child-friendly scissors to older children who are comfortable with them. Give each child three index cards or thick paper around 12 cm by 8 cm. Instruct them to cut out an animal shape from these cards without many details. They could draw an outline with a pencil if they would like to. Once the child has three samples, he/she can choose one of the animals and use it to make a design by repeatedly tracing it out with a black fine tip pen. They can then color it with felt pen or paint.

Activity 2: Younger children can create animals out of plasticine. They could also draw animals using color pencils or black fine tip pen on an index card. Once they like the animal they have drawn, they can repeat it on another paper to make a picture or a design.

Masks

Discuss Artwork

Masks are used in a variety of ways in India. They are used during religious ceremonies, dances, dramas, and other celebrations to communicate a certain idea, feeling, or a character. In West Bengal, masks of Goddess Kali are popular, while in Kerala the masks of demons, gods, and goddesses are used to retell stories. In Kathakali dances, the mask is painted directly on the actor's face, while the Chhau dancers of West Bengal have elaborate masks made from various kinds of materials. If you can, bring pictures or samples of masks to show the children.

Apply Understanding

Divide the children into small groups. Ask them plan a simple drama that involves all the children in the group. It can be realistic, mythological, or imaginative. Then have them create a mask to show the character of the person they represent. Tell them that one does not have to have a realistic looking face. Once complete, the children can use the masks in a dance, drama, or to just parade around.

Masks can be made in several ways. It depends on the time and space available. The lesson plan on masks has an example of how to make it out of paper plates. There are many examples and books available on mask making.

Warli Art

Discuss Artwork

The word Warli is derived from the word “Warla,” which means a piece of land or a field. Warli is one of the largest tribes found on the outskirts of Northern Mumbai, India. Warli art was first discovered in the early seventies. Though there are no records of the exact origins of this art, its roots may be traced to early tenth century AD. The pictures were created with rice flour paste on the walls and floors of houses that are coated with cow dung. The interesting aspects of these pictures are the simple shapes used to denote human figures, animals, and houses. The themes of the paintings vary from day-to-day activities, religious stories, or joyful events. The repetition of figures along with a flat use of space gives the paintings a design-like quality.

Ask children what they think makes these pictures different from a water color painting. Ask them to look at the shapes and see how the Warli artists used these shapes in their pictures. What does the repetition of figures create in these pictures?

Apply Art Understanding

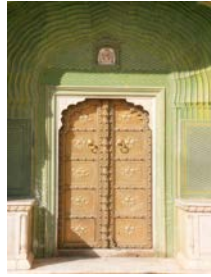
One can either provide pre-cut shapes or ask children to draw the shapes and then create a pattern or figure with these shapes. Once they have an image using shapes they can then develop this image (refer to example at the beginning of this chapter).

Pictures for Art Appreciation Lesson Plans (Chapter 9)

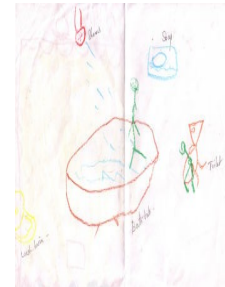
Doors in India



City palace – Jaipur, Rajasthan, India



House door, India



A grand door by 10-year-old, Bathroom door by 4-year-old, inside with tub

Houses in India



Houses from different parts of India



Dream houses rendered by children ages 8 and 9 years

Indian Miniatures



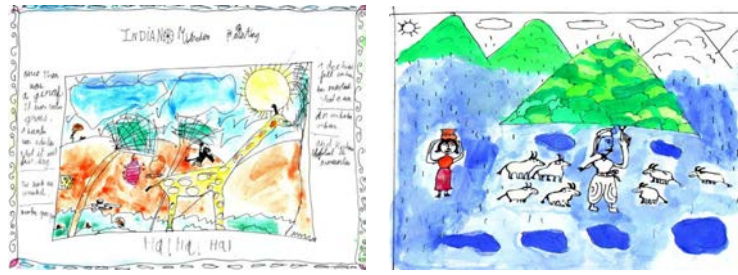
Tanjore painting



Mughal painting

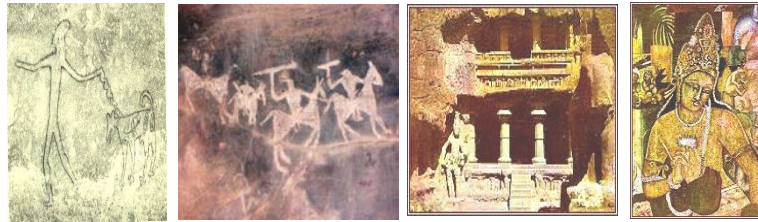


Rajasthani miniature painting



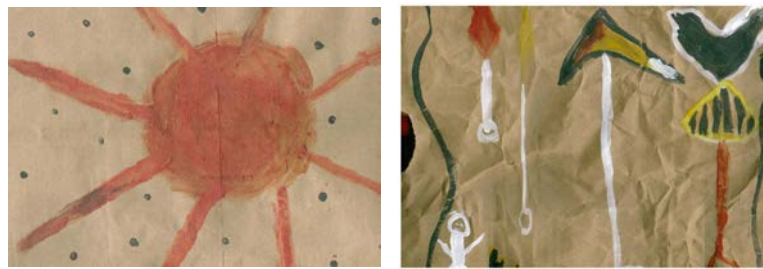
Miniatures done by children ages 9- and 10-year-olds

Cave Paintings



Cave painting from Madhya Pradesh

Caves of Ajanta and Ellora



Painting done by 11- and 10-year-old using kumkum, turmeric, black and white paint

Animals in Indian Art



Mughal miniature paintings



Animals from Hindu mythology



Decorative



Animal figurines



Goddess on elephant by tribal artists



Birds in Kashmir embroidery



Designs inspired by animals in Indian art

Masks



Chhau dance mask



Kamadhenu mask



Hanuman mask



Tribal mask



Masks made by children ages 7- to 11-year-olds

Warli



Art on the walls of a tribal home



By Jivya Soma Mashe – acrylic on canvas



Incense holders made by 7-year-olds



Drawing by 10-year-old

10

Art Supplies

Supplies you will need to get started

- Something to Draw With

Pencils, crayons, markers, chalk, black tip pen



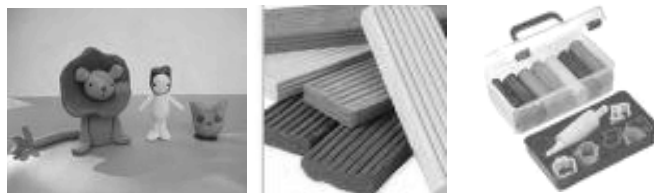
- Something to Paint With

Watercolor, poster paint, finger paint, acrylic paint, brushes



- Something to Model With

Plasticine, earth clay, dough (flour, water, and salt)



- Something to Construct With

2-Dimensional: papers, picture magazines; 3-Dimensional: ice cream sticks, wire, cloth, yarn, empty boxes, wood blocks



- Surfaces to Work On

Cardboard, papers (white, colored, construction, tissue)



- Something to cut with

Child friendly scissors, scissors that cut cardboard and cloth



- Something to Attach With

Glue sticks, liquid glue, tape, staples, maida paste, boiled rice, Indian glue, rubber cement, cooked rice



Art materials should be sturdy, and not fancy. Scrap or recycle materials are fine.

- Cleanup

If there is no sink in the room or one that is easily accessible, use a wet cloth.



Make art ... Be happy

11

Endnotes

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²Shlain, Leonard. (1991). *Art & Physics: Parallel Visions in Space, Time and Light*. New York: Quill/William Morrow, Pg. 428.

³Lowenfeld, Viktor, and Brittain, Lambert W. (1987). *Creative and Mental Growth*. 8th edition. New Jersey: Prentice Hall.

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⁶Rubin, Judith A. (1984). *The Art of Art Therapy*. New York: Brunner/mazel, pg. 7.

⁷Lowenfeld, Viktor, and Brittain, Lambert W. (1987). *Creative and Mental Growth*. 8th edition. New Jersey: Prentice Hall, Pg. 253.

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⁹Ulman, Elinor, and Dachinger, Penny. (1975). *Art Therapy in Theory and Practice*. Chicago: Magnolia, Pg. 13.

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¹¹Malchiodi, Cathy A. (1998). *The Art Therapy Source Book*. Los Angeles: Lowell House, NTC/Contemporary Publishing Group, Pg. 4.

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¹³Rubin, Judith A. (2007) *Using Art in Your Clinical Work*. Unpublished Ms., Chennai, India.

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About the Author

Sangeeta Prasad, MA, ATR-BC, is a registered and board-certified art therapist with over 30 years of experience working with children and adults with serious mental illnesses and other disabilities. She enjoys working as an art therapist with children and adults in her private practice at Circle Art Studio, Fairfax, Virginia, USA. She has co-edited "Using Art Therapy with Diverse Populations, Crossing Cultures, and Abilities" as well as contributed a chapter titled "My First Year as an Art Therapist in India: Ethical, Cultural, Logistical, and Supervisory Issues", in "Exploring Ethical Dilemmas in Art Therapy: 50 Clinicians From 20 Countries Share Their Stories" by Audrey Di Maria as well as a chapter titled, "An Art Therapist's Perspective on Cultural Humility in Diverse Settings," and "A personal journey from India to the United States of America", in "Asian Art Therapists: Navigating Art, Diversity, and Culture" by Megu Kitazawa.

Sangeeta Prasad has been a Director on the Board of the American Art Therapy Association (AATA, 2016-2018), membership chair, and international chair of the AATA (2016-2018). She is co-founder of Circle Art Studio, a private art therapy studio in Fairfax, Virginia, USA, and Indian Art Therapy Discussion Forum (IATDF), an inclusive group of art therapists and non-art therapists from India and other countries who have formed a partnership to advance the profession of art therapy in India through networking, education, and mentorship.

Meditation and yoga have become part of Sangeeta's daily routine and she enjoys creating a safe place to meditate and make art while sharing her knowledge through workshops and one-on-one teaching. Sangeeta Prasad has completed a certification in Mindfulness-Based Stress Reduction (MBSR) as well as several week-long and day retreats. She is currently enrolled in Mindfulness Meditation Teacher Certification Program (MMTCP) and uses a combination of art therapy and mindfulness in her private practice. She has conducted a number of workshops and seminars on art therapy in India and the United States and is currently coordinating and teaching "Introduction to Art

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This book emphasises the importance of art in education for our schools. It provides an outline of the artistic developmental stages of children ages two to twelve years, as well as an introduction to art therapy. Art not only enhances a child's creativity, but also provides an opportunity for children to express their individual experiences and ideas. These theories are brought to life through detailed lesson plans. A chapter on art appreciation demonstrates how to use art to teach art.



Sangeeta Prasad, MA, ATR-BC, is a registered and board-certified art therapist with over 30 years of experience working with children and adults with serious mental illnesses and other disabilities. She enjoys working as an art therapist with children and adults in her private practice at Circle Art Studio, Fairfax, Virginia, USA. She has co-edited "Using Art Therapy with Diverse Populations, Crossing Cultures, and Abilities." as well as contributed chapters in several books. She has held several respectable positions as a Director on the Board of the American Art Therapy Association (AATA), membership chair, and international chair in AATA, and is currently the co-founder of the Indian Art Therapy Discussion Forum (IATDF). She enjoys sharing her passion for art therapy through presentations, workshops, and teaching. She continues her other passions of painting and gardening.

"Art is not only used to dialogue with the outside world but also with one's self."